

AN INTRODUCTION

TO

DOGRI FOLK LITERATURE AND PAHARI ART

BY

LAKSHMI NARAIN AND SANJAY CHAND

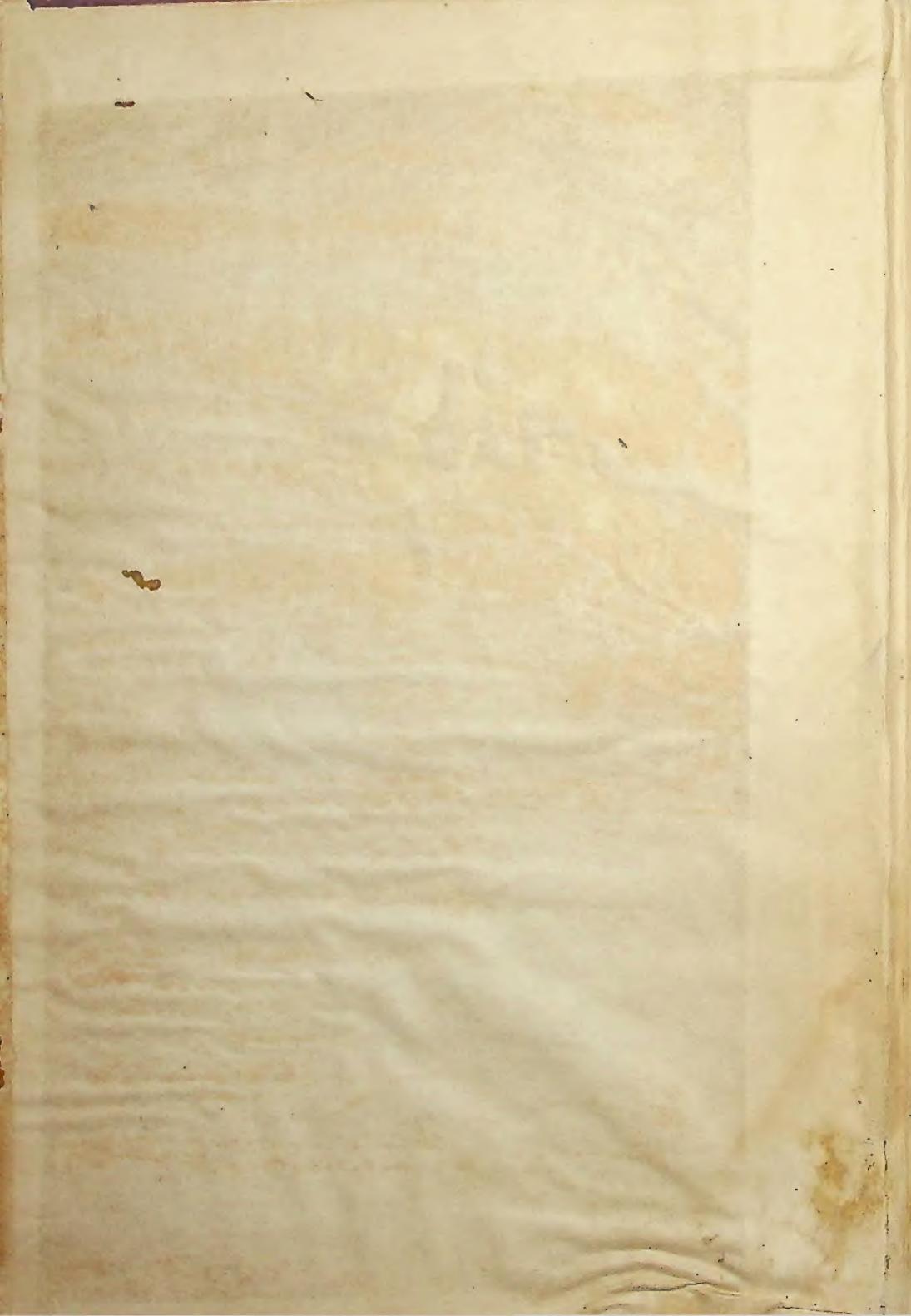
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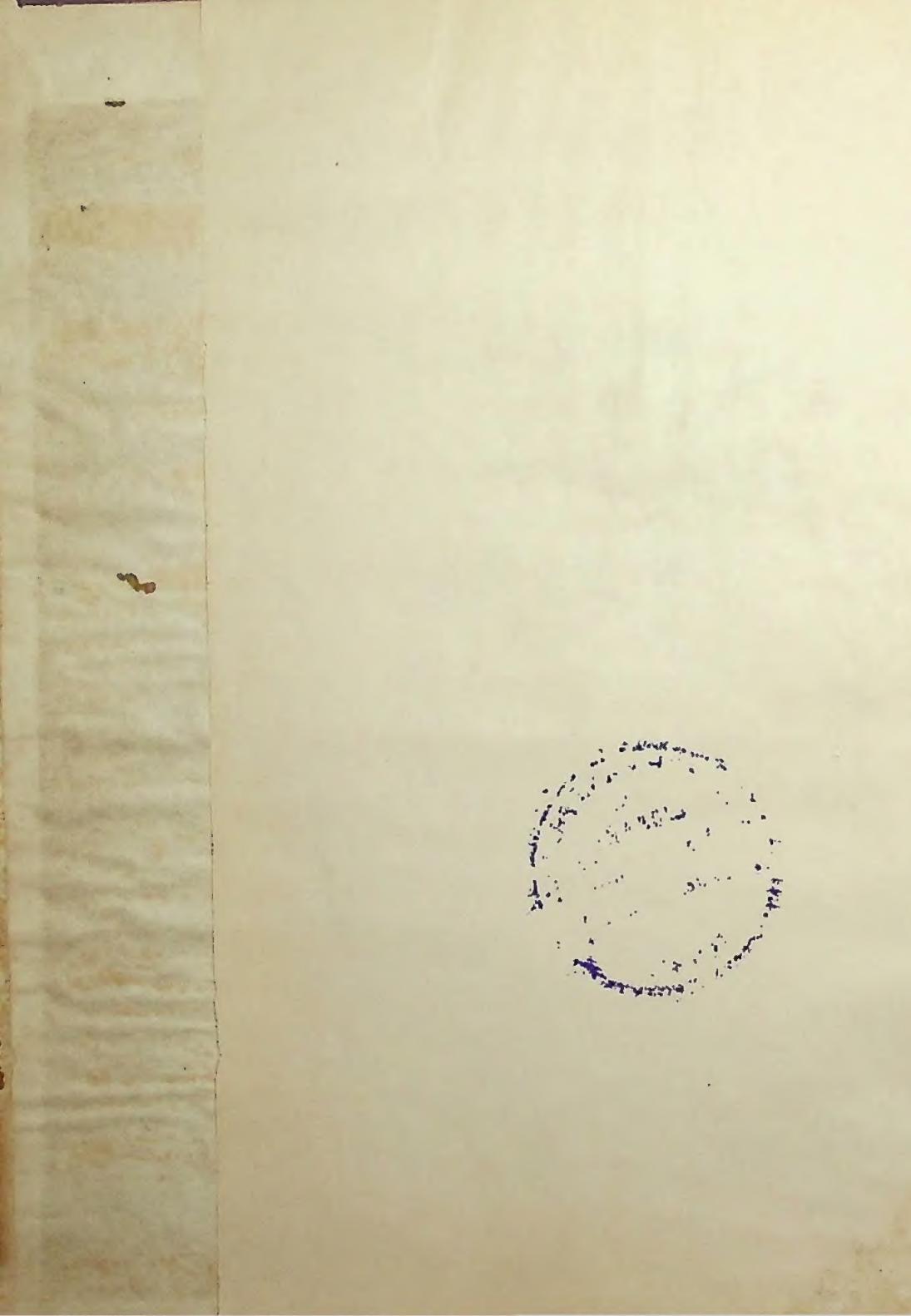
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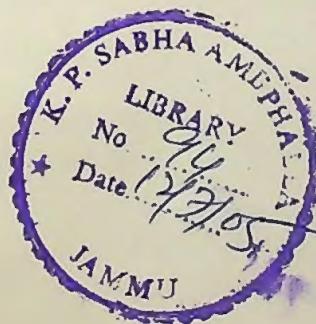
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FOREWORD

These two volumes 'An Introduction to Dogri Literature and Pahari Art,' brought out under the auspices of the Jammu and Kashmir Academy of Art, Culture, and Languages, are perhaps the first connected and systematic account of important facets of Dogra culture, including Dogri literature, folk music, Pahari art and architecture. Unity in diversity has always been a marked feature in the history of our nation, and the rich diversity of the Indian cultural heritage serves to emphasize the essential and over-riding unity of India. It is only within the framework of this larger national unity that regional cultures can flourish and find full opportunities for growth and development, and it is in this context that the efflorescence of Dogra culture is so welcome. The Dogra region constitutes an important part of Jammu and Kashmir State, but Dogra culture extends into Himachal Pradesh and Punjab also, and therefore its study and development is of special interest.

In these volumes, the authors have concentrated upon three aspects of Dogra culture. The first is Dogri literature, both folk as well as contemporary. This literature is rich and pulsates with the joys and sorrows of the common people. A literature that has grown out of the soil is necessarily close to the hearts of the people, and the last two decades have seen a remarkable renaissance take place in the field of Dogri. We have to-day a number of vigorous writers of prose and poetry who are seeking to express their vision of resurgent India through the medium of Dogri literature.

Pahari art, of course, is well known throughout the world. Museums and art collections the world over are proud to possess specimens of our beautiful Pahari miniatures, so rich in colour and so delicate in detail. Although the peculiar social and economic milieu that gave rise to the Pahari school of painting no longer exists, the paintings themselves are proof of the creative genius that the Dogras can display. Dogra prowess in the battlefield is well known; but no less important is this other side of the Dogra personality in which rhythm and harmony have blended to produce immortal works of miniature painting.

Painting and music are closely allied, and often the paintings themselves portray various Ragas. This brings us to folk music which is another aspect of importance covered in these volumes. The folk-song is the most widely prevalent form of mass entertainment in our countryside, and the haunting melody of Pahari songs adds to the beauty and joy of daily life. Pahari architecture has also been dealt with in these volumes, and information has been given regarding some important archaeological excavations in the heart of the lower Shivalics, specially Bhabhor and Krimchi.

The two volumes thus seek in a short compass to cover a broad spectrum of cultural and artistic activities of the Dogras. It is a commendable effort, and it will have amply served its purpose if it creates in the general public a greater awareness of our cultural heritage, and among scholars a desire to probe deeper into the various aspects covered therein.

Jammu,
March 9, 1965

KARAN SINGH,
SADAR-I-RIYASAT

INTRODUCTION

Treatment of folk literature as a subject for book spares an apology, since we have yet to realise its value fully not only as a rich and creative source of delight, but also as an infallible guide to certain truths of which history or other formal archives of humanity fail to tell. If we bring folk literature to a close analytical investigation, we shall find that it is not merely a medley of fantastic tales told in a bald pedestrian style, or a jumble of doggerel verses with a faulty rhyme and limping metre—and we had better let alone the sophisticated standard of technique and craftsmanship with respect to the pure and elemental simplicity of folk literature—but we shall find that it is a genuine and unadulterated record of the first reaction of man to natural environment in all its primeval intensity. Folk literature through its make-believe and complacent understanding came to the help of primitive man to satisfy his curiosity about the mysterious and inexplicable phenomenon of nature around him. It, in this respect, is the forerunner of science, for the same inquisitiveness which goads scientific exploration is at the root of folk literature. Through it man exercised his once limited vision to the utmost measure. His slumbering imagination received a fillip and came to grips with the enigmatic operations of nature too jealous of her secrets. His native inquisitiveness impelled him to sound the depth of her innermost being. But ill-equipped as he was both in the scientific detail and advanced methods of observation, he could not but rely upon his imagination which formulated a hypothetical frame-work wherein he could compress the mysterious character of the elements and set his qualms at ease. The sophisticated

intellect cannot help an ironic smirk at the innocent and even naive simplicity of its progenitor. But the flame of reason burnt in the primitive man as bright and pure with respect to the contemporary conditions as it does in man today in the age of scientific advancement ; only it turned inward, shedding its glow on the subjective truth, preferring imaginative postulates to objective reality and revealed that precious wealth of imagination which can hold an equal scale to that of empirical ratiocination. For instance, when man experienced the jolts of earthquake, he wanted to know the cause thereof, and could do no better than to think that the earth is sustained on the horns of a bull and jolts are the inevitable outcome of the process of its transference from one horn to the other, occasionally followed by the bull in pursuit of some relief from the eternal burden. The cause alluded to may be a balderdash, perhaps a self-beguilement, but it certainly bears a clue to the rich human sensibility which prevails upon man to grant some indulgence to the sorely-tasked brute even at the expense of a big discomfiture to himself, and also to the benignant design of nature which always extends her generous hand of protection over him in spite of her earthquakes which are nothing but a few gentle tremors due to the innocent tossing of the bull's horns. As if overwhelmed by some tender motherly impulse she has given a swing to her babe lying snugly in the cradle. Similarly to his imaginative vision, and equally human as it was imaginative, the black spot in the moon was an old woman spinning her loom, decidedly a projection of his own rural occupation; or the iridescent rainbow which vaults over the sky is a triumphal arch of the

divinities designed in celebration of some nuptial rites in heaven, and whosoever can trace it to its either end will be rewarded with a golden pitcher lying there, which covertly points to man's desire for a life of revelry and affluence. Folk literature, on the face of it, seems to be quite silly, just an idle yarn, but at a closer glance we find lurking behind it the human mind pulsating with emotion, a true symbol of joy and sorrow common to the lot of man, and fully integrated with nature in the midst of which it was born and reared, but equally alive to her moods and motives, a mind confronted with a big question mark which is repeatedly addressing itself the enquiry "what is this shaking of the earth?" "how to account for blemish in the moon?" "what is this multi-coloured bow-like phenomenon and where do its end touch the earth?" etc. If science is not only a matter of test tubes and laboratories but of approach and outlook; the creator of folk literature is scientific enough. He was the first to pose enquiries in a sensitive response to the outer world which science thousands of years later appropriated to its own domain and pursued them to some logical end. And what matters is not the conclusion but the beginning, not the resolving of an issue but being alive to it which ultimately does lead to some solution. Folk literature found some explanation for the incomprehensible working of nature, whether right or wrong is beside the point, because the significance lies in the attempt, in a certain attitude evidencing the 'why and therefore,' of mind regarding the occult and the palpable, and not merely in the success of the attempt. It is yet too presumptuous for man, for all his much-vaunted store of learning, to discriminate

right from wrong, true from untrue and good from evil; and Newton was not guilty of false humility and self-depreciation when he called himself a child gathering pebbles at the sea-shore of learning while the boundless ocean stretched unknown before him. The vision of man is short and partial in view of the endless mystery of things. If folk literature is crude and even grotesque in its explanations the laws of science can too lay no claim to finality. They are open to criticism, revision and improvement. But a scientific law is not to be despised even when challenged or exploded by the succeeding one, because it was set up in good faith as a guide to truth whatever its potentiality may be to that end, and served the purpose as long as it held the tenure. Folk literature certainly cannot arrogate scientific accuracy for its premises but it does share the fountain-spring of birth in common with science, i.e., the inquisitive spirit of man which later on ramified into various channels, the aliveness of man to the world around him which has been urging him on and on to some final answer to the mysterious universe and which, when found, whether by science or some other branch of learning, will spell the stagnation and decay of man. Science has made a tremendous headway in lighting upon a part of that final answer but the basic elements, the inquisitiveness and curiosity in both are the same, though in each they have attained to diverse manifestations. Folk literature, therefore, is not only not inferior to science but is its respectable predecessor and worthy rival that paved the way which science is treading now. But it certainly holds precedence over science in having directed its searching gaze into the dark recesses of human mind

which the latter has disregarded in total unconcern. Folk literature has simplified with amazing skill the baffling complexity of human mind into plain and interesting tales; It has woven the delicate subtlety of various emotions into a multi-coloured texture of song. It has put wisdom into the mouth of birds and animals and reached its treasures to everyone high and low even in the remotest nook of this earth. It has spread a rich feast of human knowledge and invited everyone to partake heartily of it. There is no key in the scale of human passions but it has touched and preserved faithfully the orchestral effects in the "varied rhythm" of its creations. Folk literature, therefore, bears testimony to the uniformity of human nature and hence to the validity of its deductions therefrom. Its conclusions are the same everywhere. In folk literature all over the world no disagreement over the various ideas pertaining to life in general can be found. Everywhere donkey is a symbol of dense stupidity; hence asinine dullness. Snake typifies guile and treason hence serpentine slyness. Fox is indicative of craftiness and deceit; hence vulpine cunning. Cat signifies wildness and ferocity; hence feline fury. Crow stands for greed and impugnance hence ravenous hunger ; or even raven locks, an expression which derives an epithetical attribute for the deep black hair from the complexion of a crow and hints at the minute observation of colour analogy. Lynx and eagle are known for their keen-sightedness, hence the eagle-eyed or the lynx-eyed. In no folk literature, to whatever region it may belong, a contradiction of these concepts can be found. It is surprising to note how closely man, nature and animal creation have

interacted among themselves and co-exist in a perfect harmony in the broad democratic society of folk literature. It does not foist its concept unlike a manual of morals; it only persuades you to acquiesce in them. It admits of no dogmatism but leaves you with a choice to take its deductions in whatever way you please, but after such a cogent and forceful canvassing in their support that a denial is well-nigh impossible except on the pain of perversity and misconception. A person will most surely be doomed to disaster if he banks upon a fox, or acts on the counsel of a donkey, or reposes trust in a snake, or gives heed to the adulation of a crow. These and many other creatures of folk literature have become permanent symbols of the incontestable realities of life and the whole world consciously or unconsciously is being guided by their import in its day-to-day dealings. They have been frequently resorted to as the most natural and powerful vehicles of expression. So deep rooted is their influence in life that they have become a stock-in-trade -headed wisdom and a common currency of human speech. In fact, the legacy of folk literature to the resources of human expression is too rich to have received an adequate acknowledgement.

Crocodile tears, grapes are sour, to build castles in air, a wolf in sheep's clothings, a cat has nine lives, a fair-weather friend, look before you leap and numerous other idioms and proverbs which have lent an epigrammatic terseness and aphoristic solemnity to human utterances have their literal equivalents in every language and their relation to a similar tale or anecdote guaranteeing the universal experience of man.

evidently leads us to think that folk literature is the common heritage of man. It regards no national or political boundaries because it appeals to man as such irrespective of his nationality and creed.

Our formal literature, tinctured as it is with topical references and typical social conditions, may not elicit a thorough appreciation in a foreign land, but folk literature is encumbered with no such limitation. It will find audience equally prompt and responsive every where ; since it addresses itself to the very basic emotions and reflects the collective consciousness of humanity. It can, therefore, be safely presumed that folk literature can be an effective means to restore the faction-riven world to harmony and peace and provide a common ground to the mutually exclusive and antagonistic sections for the enduring ties of fraternal kindship.

The debt of formal literature to folk literature is too not inconsiderable. Space forbids to dwell upon the point at length, but those who are conversant with Boccaccio's Decameron, Chaucer's Canterbury Tales, the story of King Lear's three daughters, Baitāl Pachisi, Siṅghāsan Batīsi, and Prihat Kāthā Mañjari can sufficiently realise its importance from the sporadic hints to the glorious exploits in the literary world. Folk literature has always served a perennial spring of inspiration to those who have ever wielded a pen. Often an objection is raised to certain element in folk literature, which according to our ready-made moral standard smacks of obscenity ; but folk literature spans the whole life and it in its all-inclusiveness cannot exercise censor

or excision to suit our priggish morality. As life is chequered with good and bad, so is folk-literature, as a replica of life, diversified whith them. It embraces both with an equal readiness.

But for this authenticity much of its value would have been impaired. It would have contracted bias like other written records and lost its significance as a useful clue to the anthropological stages in the successive development of man. It has helped the philologists to trace human speech to its original resources. It has made possible the research into the etymological development in spite of numerous obscurities which befog the stream of time and confound all retrospection. Its records are always available, and they are true. If we come across a folk song we can put it down to its birth place with the help of its linguistic peculiarities as readily as tone, syntax and vocabulary of a person divulge his racial and social milieu.

Folk literature of late has been exposed to certain dangers. One of them is our academic refinement which has dulled our appreciation of it and deluded us into thinking it mean and vulgar. The educated class has grown indifferent to it and thought it fit only for the attention of the lower classes. Folk literature today seems to have been banished from the so called urbanised life. The Film Industry is also threatening it with extinction. Folk songs are rarely heard today at festive occasions. They have been drowned in the cacophany of Film songs. Their original tunes have also been corrupted. It appears that unaided by the social patronage they

will dwindle into oblivion before the gigantic machinery of vociferous propaganda pressed into the service of Film songs. They have invaded even the remotest regions which will not have modern transport facilities for another decade or two and infected the folk-songs at their very source. Today the conditions for folk literature are inimical and call for a united effort to preserve this precious heritage of mankind in the teeth of militant forces

The chapter 'Dogri and Duggar' has been added to give the reader a clear perspective of the background and environments of Dogri Folk Art and Literature so that his efforts to read this book may be better rewarded.

The other chapters deal with folk literature and its different aspects like folk tales, folk-songs, folk ballads etc. Some folk-songs and ballads from Chamba and Kangra have also been included, because though they belong to a different region on map, in spirit they are not away from Duggar. The rigid political boundaries have to be relaxed in concession to the study of folk literature which shifts emphasis onto the similarity of culture, sentiments and language. An attempt has also been made to show the relationship between folk poetry and music with a passing reference to various folk instruments.

The second part of this volume pertains to Pahari Art and Architecture. It's no use here to enlarge upon the technical excellence and the richness of colour and detail which we see in the Pahari Art. The very mention of Pahari Art conjures up before us the treasure-house of paintings which have not only immortalised the places where this art flourished, but

which have lent dignity and embellishment to the art galleries and museums where these paintings are preserved.

Many books were available which dealt with Pahari Art in one form or another, but there was perhaps no book which dealt exclusively with Pahari Art and Architecture. Pahari Art did not exist or flourish in isolation, and therefore, the antecedents of Pahari art—Buddhist frescoes, Rajput and Mughal paintings—have also been mentioned. And not to have mentioned the Guler and Gharwal schools of art would have made the attempt look half-hearted and so these too have been included in this book.

Architecture in our State has been a conglomeration of various influences and designs, and because of these varied influences, has acquired an entity of its own. Kirmchi and Babhor, Bhimgarh and Mahurgarh, Chingas Serai and Jamia Masjid are the various stages of the evolution of Pahari Architecture. Even Sculpture and mural paintings have not been excluded from the scope of this book. The contemporary artists of Jammu have been mentioned in the Appendix.

In short, the authors have in the present volume tried to cover, what Dr. Karan Singh, the Sadar-i-Riyasat has so aptly described in his Foreword, a broad spectrum of cultural and artistic activities of the Dogras. The authors are deeply grateful for his encouraging words.

Due to the limited time during which this book was to be printed, it has not been possible to prepare an Index. The scheme of transliteration adopted in

this volume is given below; the diacritical marks used are simple so that an average reader, who is conversant with the use of the Concise Oxford Dictionary, is also able to understand them. And for these arbitrary symbols the indulgence of the linguists and the scholars is craved.

- â as in Part, mart
- ã as in mate, fate
- î as in kind and also in ghařī (watch)
- ē as in mete, geet (song)
- ō as in mote
- ōō as in moot, phōōl (flower)
- ū as in mute, also in phūll (flower), Dūggar.
- ñ as in round, rañgmañch (stage)
- ṛ as in ghařī (watch), khirki (window)
- āi as in gairat (prestige)

The authors are greatly indebted to the Cultural Academy for providing them an opportunity to put before the people in a book from the much-neglected wealth of Dogri Folk Literature and Pahari Art, which, it is now hoped, will receive a better treatment at their hands. Thanks are also due to Shri Vidya Rattan Khajuria, the curator, Dogra Art Gallery Jammu, who provided material about Reasi fort, the Mahurgarh fort and the monuments at Poonch and Rajouri, and to those who gave their valuable suggestions.

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ERRATA

Read	instead of	on page		
at	as	53	line 12 from the top	
their	there	53	line 19	do.
bhan	bhave	71	line 4	do
quicker	quicerk	71	line 18	do.
called	colled	71	line 19	do.
vague	vogue	88	line 4	do.
Guler	Guller	88	line 6	do.
succeeded	suceesded	88	line 7	do.
that	after 'story goes'	88	line 8	do.
pictures	picture	125	line 17	do.
beautiful	beutyful	126	line 2	do.
legions	legious	126	line 3	do.
determination	determenation	126	line 4	do.
are				
discomfiture	discomfitene	126	line 5	do.
confused	confersed	126	line 5	do.
depicts	deficts	126	line 22	do.
exemplifies	examplifies	126	line 29	do.
fortress	fortrees	158	line 1	do.
Broadly	Brodly	158	line 4	do.
Mian	Main	158	line 18	do.
adjoinments	adjonments	158	line 23	do.
deserted	deseted	158	line 25	do.
Painting	Paintign	159	line 12	do.
Responsible	resposible	159	line 21	do.
numerous	numorous	159	line 24	do.
natural	nataral	164	line 1	do.
results	reults	164	line 4	do.
not	nat	164	line 10	do.
distortion	distotiorns	164	line 17	do.

PART I

Dogri Folk Literature

DUGGAR AND DOGRI

The literature of a particular land cannot be profitably perused except with reference to its cultural and social back-ground which serves as a store-house of material for its varied creations and leaves its unmistakable impress on them. A good writer may universalise the subject but it is always a familiar matter of life. Even if he takes recourse to sheer imagination, as in the case of romantic and mythological lore, he does betray, on close scrutiny, the glimpses of his thoughts and surroundings. The essence of literature, though distilled through the alembic of pure imagination, does savour of the earth. The social and cultural life of a country gives a characteristic effect to its literature and shows through its every pore and rift. It may try to speak through symbols to avoid insularity but even the symbols must have a cultural association and necessitate a literal analysis to yield their wider import. The spirit of literature is one but it finds different garbs in different places. It is cast in the mould which the people present it, i. e., the mould of their customs and emotions. It speaks their language, dons their costumes, suffers in their afflictions and rejoices in their festivities. It is, therefore, worthwhile before taking up the study of Dogri art and literature to understand the root word, Dūggar", of which Dogri is an adjectival derivative. The question which arises on studying the art and literature of Dōgrī pertains to

the "why and wherefore" of word "Dūggar" whence the adjective Dogri has evidently descended. Why the land ranging from Poonch in the North-West of Jammu to parts of the Punjab and Himachal Pardesh is called "Dūggar" is a relevant inquiry and so should be answered. Many theories have gathered round it, but none has struck to the core. But when combined together they hint at some common fact. The popular opinion looks upon the word "Dūggar" as a corruption of Sanskrit word, "Dvīgarat", meaning the two cavities, and seeks to substantiate it with a reference to the presence of two lakes namely, 'SAROINSAR' and "MANSAR", in the Jammu Province, which have about half a dozen miles between them in the South-East of Jammu City. The theory is strong enough on the face of it but cannot face the trial. Some Sanskrit scholars hold that the word "Dvīgarat" was formed on the analogy of "Trīgarat" which gave its name to the area of the desert on the east of Satluj with a portion of Ludhiana and Patiala in the north and a part of the desert in the south. The reference to this area occurs in the Mahābhārata. But the origin of "Dvīgarat" from "Trīgarat" seems questionable and is based only on the easy imitation of Trīgarat. Moreover, it is hardly convincing that such a vast expanse of land should receive its name from these two lakes, which are not a very predominant feature of Dūggar. The word Dūggar far out-stretches the Dvīgarat boundaries, and the word "Dōgrā" is familiarly owned by the people of Kangra and Chamba. This evidently defies the popular belief which attributes the word "Dūggar" to the two lakes. Still another factor which tells against the lake

theory is that the word "Dūggar" does not evoke universal acclamation in the Dōgra-land. It appeals only to a part of the land in the lower plains from Madhopur to Jammu. Beyond that the area up to Banihal range which divides the Dogri land from Kashmir is best known as "Pahār". But the variation in name should in no way be interpreted to mean corresponding difference in the language and culture of Pahari-region except that the Dogri language there is free from the Punjabi influence, which is palpable in the Dogri of the Plains because of their closer communication with the Punjab. But in the hills both Dogri language and culture by reason of their remoteness from the outer-world have maintained their native purity of accent and character and the culture and language of Duggar with its varying off shoots enjoys a homogeneity in all parts of the land. It is the same in spirit and flesh, blood and bones. It has its roots in the same soil and has sprouted from the same seed. The difference perceptible to the casual eye is only skin-deep and is ascribable to the environmental effects.

The point at hand is that Dvigarat theory has failed to bear muster and is no more than a hear-say. The concept of the Duggar being an "apabrahāṇshā" or corruption of Sanskrit word Dvigarat also rings hollow. The phonological rule of apabransha words from their Sanskrit root proves it Dugatt and not "Dvigarat". Thus Dvigarat theory cannot stand the test of logic or scientific enquiry.

A new theory has been expounded by Stein by which Duggar is descended from the word "Dūrgar". "Durgar" means hard and taxing. The view is amply

PART ONE

justified by the shaggy and rugged topography of Dogra land and holds precedence over the lakes-theory. Tracts of "Duggar" spell a strenuous labour for the plodders and weigh heavily in favour of 'Durgar' concept. In native slang too a very apt word "Kandi" can be found which by a catholic interpretation and associational significance means much the same thing as 'Durgar', which is fraught with Nullahs, stony tracks and suffers the acutest scarcity of water. Under the Kandi-water supply scheme pursued by the present Government the fate of Kandi has been considerably bettered but the old names still possesses the tongue. But in the recent past "Kandi" was a word of numerous heavy odds. Being at a higher level than the river bed Tawi the water channels there were an impossibility. Pools tanks and wells were found at very great distances and were the only natural reservoirs of water. Often the people had to go a couple of miles to fetch their supply of water. Torrid heat of Kandi is proverbial and added to the travail of living. Life in Pahar, the upper regions of Duggar, is hardly a different tale. It bears a close similarity to the life in Kandi in many respects, only with the exception that in the Pahar people are not afflicted with the grilling heat of the plains. But usually they too have to undergo the same rigorous trials for subsistence. For this reason the word Kandi which stands in exact opposition to any word meaning fruitfullness and fertility indicating easy-life sounds familiar even to the people of Pahar. It is cognate with "Durgar" and gives it a cogent appeal. The hardness of the soil has also gone into the life of the people and made them tough and energetic. They have to drive

the plough deep and strong to win their yield from the earth, traverse most of the distance on foot on account of the transport difficulties natural in the Nallah-littered land and live close to the drought and deluge. A folk song vividly portrays the hardships of Kandi living, beginning with "cursed be the life of Kandi". This hard living has temperamentally inclined them to simplicity, tenacity and rough accent. No better illustration of "Durgar" theory can be given than the life of an average inhabitant of the Kandi. The toughness of his bones and sinews seems to be wrought out of the hardness of the soil. His very life is its symbolical microcosm. The change into "Duggar" from "Durgar" is more convincing than from Dvigarat.

Still another theory to explain away the word "Duggar" has been put forth by Shri D. C. Prashant¹. He establishes a family alliance of "Duggar" with a Rajisthani word "Dūngar". He holds that Duggar is an after-growth of Dungar, which in Rajisthani means a hilly region, and thence the inhabitants of hilly region are called "Dūngrās" which got changed into "Dogras". Rajasthan, like Duggar, is characterised by mounds and rugged elevations. Its soil is equally hard and entails a great physical strain to up-turn it. It is also believed that the people of Rajasthan including many chieftains of the area emigrated to Duggar several centuries ago and settled down in the lower Shivalics as the climate and the geography of the land suited them. Evidences to prove that mass shifting from Rajasthan to Duggar are not lacking². The internal as well as external

1. Duggar : published in Research Biannual, Srinagar, 1960
 2. Vanshawali of Dogra Rulers, published in 1956

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testimony is available to uphold the fact. The culture of both the lands is marked by a close similarity. Men in both the places show a liking for turbans, tight pyjamas and close-necked Sherwani, while women put some premium on "cholri" a kind of blouse and "Ghagra" a petticoat-like thing which falls into folds on sides and goes flapping about the legs. Their matrimonial rites are also the same. The bridegroom is required to hold a sword against his right shoulder all the way from his house to that of the bride, and is not allowed to see her till she returns for the second time from her paternal house. A comparative study of the folk songs recited at the different occasions in Duggar and Rajasthan will reveal the cultural and sentimental kinship of their people. Most of the people in Duggar and Rajasthan as Shri D. C. Pershan¹ has pointed out, pay their homage to "Gugga" and 'Mandlik' whom they look upon as their household gods or Totem. This proves that there is more than accidental relationship between the two cultures which have sprung from some common root. Some historians have traced the lineage of the Rajas of Jammu and Rajasthan to a common stock. It is believed that the Suryavanshis of Jammu are immigrants from Rajasthan. In most cases their family emblems are the same. All this can be made a basis for belief that the word "Dungar" is an imported word and accompanied the bands of immigrants from "Rajasthan".

The thing which now remains to be explained is the process by which the transformation from "Dungar"

1. Duggar in Research Biannual—1960

DUGGAR & DOGRI

to "Duggar" has taken place. But when we study some words which are a common currency of both the languages, the nullification of "n" sound in "Duggar" becomes clear. It appears that in Dogri the Rajisthani words show a tendency towards denasalisation. The number of such words in Rajisthani as shed their nasal ring but retain the rest of their form in Dogri-pronunciation is so large that this change can be crystalised into a phonological rule. Some specimens of such change pointed out by Shri D. C. Prashant¹ are given below :-

RAJISTHANI	DOGRI
Chêenk	Chhick
Oönt	Oöt
Khadööncha	Khadücha
Jānche	Jäcche

By the same process "Duggar" from "Dungar" is quite tenable.

Whether these theories individually stand the trial or not, or out of them one holds stronger ground than the other, one thing is clear; they point at a common fact, and set their seal of approval upon the word "Duggar". They may be treated as partial symbols of one complete whole and considered collectively to represent one inviolable truth. In fact none of them is perfect in itself, but each stands for a view and all views taken together form an organic relationship as the various phases of one comprehensive thought. These theories should not be considered to

¹ Duggar : in Research Biannual 1960.

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militate against each other and knock each other out by advancing a contradictory view, but should be set out synthetically to grapple with the issue at various fronts and allowed an equal share in the result achieved. These theories do not seek to outdo each other but investigate the problem in its different parts and store their respective piecemeal information into one common heap of knowledge. "Duggar" is not called "Duggar" because of one of them which may have excelled all others, but because of all of them which cite arguments in their own way in support of a common belief and turn out to be each other's accessory. They are complimentary to each other. In their individual capacity they may be vulnerable but they uphold a common fact that "Duggar" is beyond dispute.

The next tantalising problem which faces the Dogri-speaking people pertains to the origin of Dogri. Language is like an unhampered flow of a river which is later mixed with several tributaries and thus loses the original purity of its waters. Language has its intermarriages and, therefore, much alien growth clamps itself down on its stock.

So it is not a simple task to purge it first of all those external effects it has borne since its beginning and decide upon its true and unadulterated form. The investigation into Dogri language has been rendered all the much harder for want of adequate written record and the rejection of its script by the people. There were no continuous literary traditions in Dogri till a quarter of a century ago. As a result the track of inquiry cannot be followed further than that. The

rest is lost in an unexplorable dark. A faint light, however, glimmers in the reign of Maharaja Ranbir Singh who made Dogri the official language and helped the production of some original and translated works in it. He also tried to improve upon its script to fit it for the expression of Phonetic forms. According to Shri D. C. Parshant, Maharaja Ranbir Singh reproduced the text of certain Sanskrit books in Dogri script which not only shows the script's intrinsic potentialities and easily obtainable-perfection of a still higher degree, but also the high design of the Maharaja to rank Dogri among the most flourishing languages. Had the Maharaja survived for a few decades more the fate of Dogri language would have been different. Perhaps it would have had its renaissance since long. But his death bereaved the language of its great patron and constituted a snag in its early and rapid development. The period preceding that of Maharaja Ranbir Singh too is veiled in thick shades with regard to the Dogri language. The whole thesis about the origin and evolution of Dogri language has, therefore, to be constructed from the material available since the time of Maharaja Ranbir Singh which forms hardly the history of its century, out of which too the major intervening period is eclipsed in obscurity; and century is but a day in the history of a language. It is quite easy to realise the difficult nature of the work with such a meagre material at our disposal. There may not be any sound historical proof of the origin and evolution of the Dogri language but there is no denying the fact that the language which in its first literary phase can admit of the verse translation of the works of the poets like Tagore and Bhartrihari is at the peak of its

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development. Though the intermediary stages of its development are not known and no concentrated efforts hitherto were made to harness its vast vocabulary, the maturity and richness of Dogri is undisputed in the light of the wonderful literary exploits effected through its medium since Independence. It is not, therefore, for nothing that Dogri is regarded by the eminent philologists like Chatterji, and Shyam Sunder Dass as the most-outstanding among the Pahari languages. Pein has divided Pahari languages into three categories (a) Eastern Pahari, which is spoken in Nepal and is called Nepali or Khashura (b) the second category of Pahari is Garhwali and Kamaoni. It is the central group. (c) The third category is the western Pahari group, the languages of which are spoken by the people of Poonch and Jaunnsar and Bawar area (Dheradun). Dogri comes under the sub-languages of western pahari and is spoken by over four million people. They cover the area of about 83,000 sq. miles which apart from Jammu includes the whole Shivalic-range, parts of Gurdaspur and Hoshiarpur, and Zaffarwal, Bajwath (Distt. Sialkot) and Shakargarh in the west Pakistan. So far there is no controversy, but the dispute arises when some origin is assigned to Dogri along with the other languages of western pahari group. Scholars like Grierson¹ and Woolner think of Dogri as the dialect of Panjabi. But they do not seem to have been correctly informed in their opinions. Duggar area stretches from Pirpanjal and Shivalic range a little way down into the plains, thus dividing Dogri into two forms

1. Linguistic Survey of India—Vol. 7 & 8.

(a) Dogri of the plains and (b) Pahari Dogri; the former because of its contiguity with the Panjabi-speaking area could not help the influence of Panjabi tongue to some extent. Grierson, according to D. C. Prashant², came across only the Dogri of plains with its mixture of Panjabi twang and thus arrived at the conclusion that Dogri is the dialect of Panjabi. Mr. Woolner and Dr. Banarsi Lal Jain only echo Grierson's opinion without any appealing reason of their own. Shri D. C. Parshant in his treatise "on the Relationship between Dogri and Panjabi" has, through many cogent proofs and wise comparisons of the linguistic traits of the both has maintained that Dogri has greater compactness of syntax and is at a higher level of development than Panjabi, and therefore, cannot be its dialect, because dialect by reason of its later growth cannot transcend the language of its origin especially when the later too is active in the field. There is still another view which tells against the fallacious belief of Dogri being the dialect of Panjabi. Dogri and Panjabi have some common words because of their close intercourse, but Dogri also has some resemblance to the other languages of western Pahari group while Panjabi shares no similarity with them. Thus it stands to reason that Dogri and other languages of western Pahari group have a common origin which is different from that of Panjabi. On this very basis Dr. Siddeshwar Verma¹ thinks Dogri a frontier language and independent of Panjabi in its origin and development. Again some authorities consi-

2. Duggar—Research Biannual 1960.

1. Nami Chetna Vol. I

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der it to be a descendant of Shaurseni Prakrit and some believe it to have evolved from Pahari Prakrit which has gone extinct. Persons like John Beams place Dogri among the eleven languages of Indo-German family. No definite conclusions have been reached so far in this respect and field is open to the investigation of the scholars. The immigration of the people from Rajasthan, Uttarpradesh, Bengal, Panjab and Tibet into this land at various periods has gone a long way in shaping this language. Dogri has a number of dialect like Khasli, Puthari, Bhaderwahi, Chambyali etc. It has also a script which resembles Takkri script in vogue in the Panjab Himalayas. Maharaja Ranbir Singh tried to bring it nearer to Devnagri which has now completely over shadowed it. To-day Dogri is trying to vie with the other languages of India and can boast of a literary treasure of its own.

DOGRI FOLK LITERATURE

Folk lore is a common treasure of all people and it receives its birth not from the lucubrations of the scholars but flows in an "unpremeditated harmony" from the springs of elementary feelings. It issues from the earth like its many other bounties. The authorship of folk-literature is a mystery. It may be presumed that nature herself inspires its contents and reaches them to every hand, high and low, like her own sun and shower. Folk lore is nature's treasure, which is a common possession and gives equal claims to all over itself. It is the very Adam of our formal literature and like Adam himself has no purple finery and garish ornamentation. It is garbed in a modest expression which goes well with its simple spirit. Folk literature does not admit of abstruse philosophical discourses, but moulds itself out of the common-places of human life. In it life is not explained by a philosophy but is told by a tale. It has no patience for occult creeds of heaven and earth, no mangling scalpel to tear out motives of human action. It is nothing beyond an innocent tale, a rippling melody, a gaydream or at the most a faint allegory and a mild parable. Folk literature rests upon the simple sense of justice and morality. Long-drawn reasoning and an idle pettifogging are not encouraged by it. There the verdict comes quick and irrevocable, and moral law operates in all its primeval sanctity and rigour. In folk literature as in life a woodcutter may have greater generosity than a king, and a puny bird may put the wisdom of man to shame.

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The scope of folk literature is of considerable breadth. It ranges from the sylvan joys and vernal solitudes to the grandeur and jubilation of the courts. Its spirit has equal access both to the dismal cells of despair and the resplendent cabin of mirth. Folk literature of different countries may be different at the surface but its implications are the same. It is all over the world a record of the honest doubts, simple pleasures and basic feelings like those of love and hatred. Folk literature has a double context. One is the topical context which reflects the environment it was conceived in; the other is the universal context which represents a concrete experience of life holding good in all climes. Folk literature thus has a dual implication. On the one hand it tells us of the culture, notions and bearing of the people of one place, on the other hand it hints at the fundamental unity of human nature. It is a curious blend of insularity and universality. Its body is confined to certain geographical bounds but its spirit is uncircumscribable, and embraces the whole universe.

The study of Dogri Folk literature yields no different results, and offers an easy comparison with the folk literature of any other language. Dogri Folk literature is rich in its form and tradition and it has survived the baneful effects of industrialism because of its remote haunt in the mountains, which have acted as an insurance against the impingement of sacriligious forces on its sacred precincts. For lack of printing facilities in those areas it has preserved its native purity of form and language. Folk literature retains its vehement appeal and its characteristic simplicity only when it gains circulation through oral tradition. The

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colloquial touches are the soul of folk literature which show its close and active kinship with the practical life of the people. Through press it suffers affectation of language and pedantic interpolations. Folk literature runs parallel to the stream of life, it measures its speed shows its new turns and takes stock of the numerous eddies and currents that rise afresh in its waters. Folk literature is called so not only for its joint authorship but also because it flashes back the transcripts of life from home and fields. It reflects their social problems, modes of thinking and reactions to nature, and records all the vagaries of their temperament.

Dogri folk literature has all that a folk-literature should possess both in form and material. It is divided into many forms, which are not ready-made or mechanical but a mere adaptation of contents to an expedient mode of expression. Contents are not cramped into the form but form itself grows to fit the contents. The essence of folk literature is its freedom from the structural fetters and cast-iron virtuosities. Folk literature breaks out into a form best suited to its convenience, like a river which finds its own channel. Like life itself folk literature has order in its disorderliness and harmony in its chaos. Its standards of symmetry and balance are different. The lack of so called technique and systematic treatment is what makes it folk literature and shows it in correspondence with the similar disorganisation of life. It is not in snatches but against the vast canvas of life that folk literature should be viewed to know its harmony. Its various parts are but the parts of one body and should be put

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together to form one harmonious whole. Different features of folk-literature present different aspects of life and are bound together by a general harmony which will be lost if they are studied as individual pieces and not as the organic growths of a common being. Only the collective and synthetic view of folk-literature can reveal the harmony and system which run through its.

Dogri folk literature mainly has two forms (a) Prose form; in it we have only short stories, proverbs and riddles. (b) Verse form of Dogri folk literature is much richer and more varied. It may be classified under the following headings :—

(1) Ballads. They are of the following types :—

- (a) Bârân
- (b) Kârkân
- (c) Love Ballads
- (d) devotional ballads
- (e) Ballads of lady saints.

(2) Lyrics. The types of lyrics available in Dogri folk literature are so numerous that all of them cannot be given a name. But the most prominent types of Dogri lyrics are :—

1. Love lyrics. They include songs of meeting and parting,
2. Religious lyrics.
3. Ceremonial lyrics. Include 'Ghôriân' 'Sûhâg', 'Biaînâ' etc.
4. Dance lyrics.
5. Festival lyrics.
6. Seasonal lyrics. Bârhâ Mâsê.

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7. Heroic lyrics.
8. Modern lyrics.
9. Drum lyrics. Dhōlōrū.

There are minor forms of lyrics too and they are :-

- (a) Bhākhān.
- (b) Stray verses. (Chhand)
- (c) Play songs (Thal)
- (d) Nauratrā songs.
- (e) Verses of wit and humour. Sittniyān



DOGRI FOLK TALES

About fifty Dogri folk tales have been brought to light so far. Some of them are collected from Chamba valley which geographically belongs to a different province but culturally has a very close affinity with Duggar. In the year 1959 an anthology of Dogri folk tales was published by the "Dogra Mandal" Delhi which contains nine tales. Bansi Lal Gupta of Dogra Mandal, Delhi edited these tales. Another collection containing fifteen folk-tales has been brought out by the Dogri Sanstha, Jammu under the title "Ik Hâ Râjâ" i. e. There was a King.

Dogri folk tales deal with a plurality of themes. They range from mythologies and mystery tales to parables and allegories. Fairy tales also are not wanting. Some of the tales have a surprisingly progressive out-look of a modern man, and there are others which indicate the fatalistic conception of life entertained in the Middle ages. Some tales recall to mind the historical episodes which took place in Duggar. There are tales which attack the baser feelings in man. The story 'Kâmnâ Di Haddi' describes beautifully the insatiable desire of man for wealth, and inhuman atrocities committed under its evil spell. Some of the stories are based on the unquenchable faith of man in Divine bounty and benevolance which sustain him even in the midst of the most calamitous situations. The story 'Parjâ Dê Bhâg' is a fine illustration wherein the lucky stars of the people prevail even against the divine edict of Lord Shiva for a perpetual misfortune. Even such stories as try the human perspicacity and shrewdness

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are available. They almost verge upon an Enigma and challenge the reader's intelligence. The unravelling of the riddle shows the degree to which the imagination of a common man can go, and bring in its wake a volume of wisdom. Such stories almost point at certain moral or practical wisdom. They may be termed as "riddle-tales" "Asal Mūl" is a case in point. It assigns values to three persons in proportion to their respective worth. There are some who can't keep a secret, there are others who keep it but let it out under pressure, but there are still others who bury it in their heart and will never yield it in any case. Stories like "Jāhatā Mâsân" certainly belong to the later period of man's intellectual development as they expose certain ridiculous beliefs and grotesque superstitions. To mistake a living man for an apparition is not only sheer mudle-headedness but also satirically suggests the foolish credulity of man in ghost stories. The faint sprinkle of humour in the style has given a keener edge to the satire. There are some Dogri folk tales which appeal to the primitive instincts of man. They have chivalric glamour, heroic intrepidity, heraldic-pride and perilous ventures. There atmosphere is drunk with romance and unearthly-episodes. The fairies in them flap their somniferous wings over the princes who strangely enough wake up in a golden land to the piping of heavenly birds. Love intrigues, suspician, nocturnal escapades and murder too are a part of them. In the story "Marjâd" a Prince has lost his heart to a princess from a hostile family. Their stolen meetings under the cover of night at last ripen into an elopement. But on hearing from his beloved that her mother too had like-wise eloped from

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her parental home with her father, he murders her in her sleep to avoid the similar disgrace which their daughter might bring to his family under some hereditary instinct. The king of the daughter takes the Prince prisoner but on hearing his love for his family honour is rather pleased and proposes to marry his younger daughter to him. But she prefers death to the marriage with a murderer who had killed her innocent sister. Such stories make us believe the eerie and mystery-ridden time of middle ages where life was dramatically composed of the clatter of horses and swish of swords bloody feuds and vicarious sacrifices, hazardous enterprises and self denying love, surprising reprisals and cunning ambuscades.

"Dasen Ānen Dī Pheem" is a covert diatribe on the corrupt administration wherein the fabulous amount goes to swell the private purses and only a paltry fraction of it falls to the public lot. The story reflects an advanced outlook which searches beneath the tinsel glow to bring out the hidden ugly brass. It shows the social consciousness for justice and truth. In some stories the gods like Inder, Shiv, Ganesh etc. make their appearance and play their part in the human drama. Most of the narratives from the Rāmāyāna & Māhābārata are also in circulation in a strangely interpolated form. Religious tales abound with tales of Shiva and Parbati. Tales of the birds are either apogues or allegories. Some of the folk tales have rhymes which serve to intensify the emotional aspect appropriate to a particular context. In "Oduñōon", the uxorious brother kills his sister to please his wife. She grows in the shape of a mango

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tree. When some body tries to pluck the mango her spirit within sings .

Râje de sîpâhiyâ umb nân trôd
Dâlhî nain marôd
Sakke Bâye bhain mârî
Sûââ dittâ dôr

"Oh the King's Solider, pluck not the Mango nor twist the bough. The real brother has killed his sister and dyed the chaddar red in her blood".

In the present tale pathos is heightened by the verse which also discloses the heinous offence of the villain brother. The tales of birds and animals cover almost the vast variety of human nature. In the stories like "Mirag Te Giddah" and "Shere Dâ Dil", the boldness of a lion, stupidity of a donkey, servile adulations of a Jackal, crookedness of a crow and the good and friendly councils of a swan seem to be the veiled presentation of the various aspects of human life.

Dogri folk-tales also give us fits of laughter. They tickle the listeners into a hearty giggle through the portrayal of various incongruities of human behaviour and strange aberrations of mind. Humour in them has made them very popular. Some of the stories of this type are :—

"Nakke dî Sedâ Jâyân Te Sâg Sathu Khâyân"

"Dôomkâ Lârâ"

"Lâllâh"

"Sheikh Chilli"

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"Jürtün-Khültün"

"Kübbe Gı Latt"

"Alsı Tabbar" etc.

Dogri folk tales present a kaleidoscopic variety of contents. They almost are the counterpart of the panorama of life with all its lights and shades. They show the varied mode of social thinking and enable us to have an idea of the development of public mind. The traditions, both moral and cultural ideas on various aspects of life, the reaction of society to natural and political-phases, and many other issues allied to man's struggle for survival, peep out from their interesting details. They are called "the little novels of child-like intellect". They issue from a man whose life lies close to the earth and contain the impressions of natural and supernatural forces-with which life is environed. Folk tales are meant for oral exchange and their committing to writing lessens their intensity and power. In the collections of Dogri Folk Tales, mentioned in the earlier part of this chapter, the instances of studied expressions and deliberate philosophising in the style are not lacking, which run counter to the spirit of folk-literature. Similar folk tales are found in other languages too. The cause is the essential unity of human nature. A critic of Folk tales remarks. "The tales are like rays of light taking their colours through the medium through which they pass". The similar facts recur in them but local setting gives an individuality to each story. This unity in diversity shows the basic kinship among the nations inspite of their outward differences. Folk tales promote understanding of human problems and

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widen the sympathies. They are an interesting inventory of the experiences, feelings and struggles of man in relation to his surroundings

DOGRI FOLK POETRY

Far richer than the folk tales is the folk poetry of Duggar land. There is no doubt about universal notion which credits poetry in all parts of the world with being the earliest form of human expression, as poetry both by its appeal and form seems to be connected with the highly charged feelings of primitive man. The diffuse and rambling structure of folk poetry, let alone its contents, bears an echo of the emotional impetuosity of mind which, impatient of the laboured technique and methodical devices, burst forth like a torrent through whatever outlet came handy to it. In folk poetry we have time metre which is an expedient arrangement of pauses, accents and cadences as contrasted from the rigid prosodic schemes wherein only a fit number of syllables have to be forced into a certain metrical order; and which therefore cannot equal the free and easy scope of expression-promised by the time metre. In time metre a word short or in excess hardly matters as the gap may be filled or curtailed in articulation. Folk poetry in fact is more a system of sounds than of syllables, and it is here that it claims cousins with music. In fact folk poetry and music are twins. Both had a simultaneous birth. If folk poetry is as old as human speech, folk music is as old as larynx. Music throws a lovely veil over its limitations and with its alchemic touch transmutes tinsel into gold. Recently an anthology of Dogri-Pahari songs along with their English rendering by the Sadar i-Riyasat Dr. Karan Singh Ji has been published by the Asia Book, Bombay. The great merit of this book is that the songs are

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accompanied by their original folk tunes, the musical notations of which have been given by Shri Uma Dutt Sharma. They could have never been appreciated in the true spirit without them. Music widens the appeal of folk poetry and enables even those to appreciate it who are not familiar with its language. Folk poetry is incomplete without music and by its nature is fitted for nothing but musical recitation. It is surprising to contemplate how folk tunes have sprung up all by themselves and penetrated the folk songs through and through. The expert musician has yet to be found who set them so beautifully for folk songs. Each folk song has a tune of its own which seems to have evolved along with its composition. The whole of folk poetry is perhaps musically composed and perhaps the next line suggested itself while the first was being sung and so the tune has led the words. This may be the reason that though in folk poetry verbal contents are sometimes faulty, jolting and sometimes even incoherent, its musical contents are impeccable. Long drawn conceits and elaborate similes there are denied a place and this ensures their easy comprehensibility and accounts for their immediate appeal to the people. Nothing can be more deeply creative than a piece composed in the words of common speech and unencumbered by the vanities of learning which hinder our understanding.

Folk literature has no barriers of learning. Being composed in a popular speech it holds fascination for the lettered and the unlettered alike. The witchery of its appeal is irresistible, since it is the direct expression of elementary emotions through a medium which has house-hold familiarity for a man in the street. Dogri folk

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songs are marked by variegated hues and shades. They range from the roundlays of love and fulfilment to the requiems of sorrow and separation. Their war-like refrain is equally balanced with a note of human sympathy and their contents are as much chastened by the noble pride of self sacrifice for others as they are drenched in the tears of unforeseen woes. Dogri folk-songs are poetic encyclopaedia of human emotions and hold a sure key to the understanding of the psychological mysteries of the mind of Duggar. Their gamut is characterised by the flux and influx of feelings too subtle to be analysed otherwise. They are a musical index to the spiritual history of Duggar as much as the archives of its social ups and downs. To study them is to live the Duggar culture and tradition in imagination. There are songs to celebrate every rite and occasion from birth to death, and it is for the vastness of their themes that they cannot be docketed into rigid categories, because the ideas in many songs repeat each other. But they can be conveniently divided into two main types, the lyric type and the Ballad type. Each type further is ramified into several other allied forms which deal with a vast variety of themes. For instance lyric type includes songs of love, dance-notes, hymns, ceremonial lays etc.

Ballad. Ballad type similarly comprises heroic lays in Dogri called "Bârân", and memorial verses for which the Dogri name is "Kârkân", "Bârân" treat of the valour and gallantry of the heroes and "Kârkân" are held sacred to the memory of certain saints and martyrs, "Kârkân" may partly be called panegyrics, eulogistic commemorations of noble-minded persons who command reverence

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of the people for their blessed and edifying influence on them. They have an undertone of diadacticism and intensify the human qualities like sense of justice piety, religious and moral fervour, spirit of sacrifice, and tend to apotheosize their heroes. The Dogri Ballads invite a comparison with the English Ballads of other climes both in their technique and influence on society. For example, if English Ballad is stripped of its local colour and historical references it will hardly have anything to distinguish it from the Ballad of Duggar. Not only they narrate the gripping tales of men and women but afford an insight into the mind of medieval man. A supersitious belief in the association of the portents of nature with the destiny of man and an eerie fear of some occult phenomenon have found expression in both of them. Ballads so much commanded the popular taste in Duggar and rose so high in the favour of public that they provided an effective avenue of income to those who would sing them in the accompaniment of some musical instrument to regale others. The practice of reciting ballads resulted in the emergence of a separate class of Ballads singers. They in Duggar are called "Dares" or Jogi or Gārārī (Bards). They handed down their ritual of minstrelsy from generation to generation. But baneful effects have been sustained by them from the industrial insurgence. Ballad public dwindled from the scene of ballad-recitation into offices and factories, and the soft music of the minstrels was drowned into the crude whir of the steam engines. Industrialisation dealt a heavy blow to rural crafts consequent upon which the rural population was dislocated and lost many of its ballad-traditions. Ballads

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are not meant for solitary nook of a room; They are a social performance and are sung to a gathering. They are as much connected with social situations as the persons they sing of. To-day people have no leisure to taste the simple joys of ballad recitation which hardly goes with their "urbanised temperament". Ballad today may find a few admirers only in those parts which are yet immune from the contagion of modernity.

The damaging influence of press on ballad is another factor responsible for its decay. Press has preserved some of the ballads but it has also served to wipe them out of living memory under the confidence that they can be learnt from the books at any time and has converted them into a dead print. This can be applied to the entire folk literature. Press may preserve the ballads and other forms of folk literature but it cannot perpetuate the musical notes and artistic gestures which can accompany their oral tradition alone. The renewed efforts of the people to save the Duggar-ballad from being fossilised may spare it another Scott's mournful tribute in some other "Lay of the last Ministrel".

The number of Ballads in Dogri is fairly large. Even the ballads themselves are of great length. A Dogri ballad of average size will go over at least fifty pages of close print. It is not wrong to call them diminutive forms of epic. But they do not bear any resemblance to epic in their technique. Almost every ballad starts with some sort of prayer and invocation to God and makes an occasional supplication for divine help in between the action. But they also appeal to our sense of mystery vis-a-vis the ways of God.

Kârkân. It will be worth while to glance upon some of the "Kârkân" first. The most famous among them are the 'Karks' of Bâbâ Jittô, 'Dâtâ Ranu' and Râj Bâhû Rûll.

Kârk of Bâbâ Jittô : Baba Jitto was born in a village Ghar near Katra in Jammu Province. He was a Brahmin and tilled the land. Because of the animosities of his relations he left the village with his daughter and settled down in Shâmâ Chak a village about nine miles in the West of Jammu. The village was under the charge of Mehta Bir Singh, a relative of the Jammu Ruler. Jitto got a patch of barren land in 'Jhiri' from him on the agreement that he should part with one third of the produce to Mehta Bir Singh. The harvest was unexpectedly rich, and Mehta-Bir Singh insisted on his getting half the produce out of sheer cupidity. As a result, a conflict ensued. Baba Jitto sat on the Grain pile and plunged the dagger into his heart. His death was a protest against injustice. The Ballad puts beautiful lines in the mouth of Baba Jitto at the occasion of his death, which reflect his burning revolt against exaction :

Suki kanak Nain Khâinan O Metayâ
Dinnain mâas Ralâi

"O Mehta, you will not relish the dry wheat.
So I season it with my flesh".

The daughter of Jitoo also burns herself with the dead body of her father. The ballad of Baba Jitto ends on a tragic note; but the tragedy is compensated by the divine judgement which visits the evil doers who would get peace only by building a shrine to the Baba Jitto and accepting him as their house-hold deity.

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The Karak of Baba Jitto gives all the important details of his life from birth to death; In the following lines the birth of Baba Jitto is described :

Ghar Rūpa de thaugar truthe
Auns nārāne lāi
Bhale nashatar janam Babe da
Nāren mangal gāi

"God was pleased with Rupo and brought all hopes to fruition. The Baba was born under an auspicious constellation, and the women folk sang their blessings".

The marriage of Baba Jitto is thus referred to :-

Mâgh Mahinâ Naven di lagen
Ditta Bâyâ Râchâi
Sheel Vanti Nek Kule di
Leî e Bâbe Bayâi

"Marriage preparations were set afoot on the ninth of Magh, and Baba was wedded to a gentle and well-born girl".

The last scene is quite dramatic and runs as follows : Baba says to "Iso" a minor character in the Ballad, before his death :

Dhaule mere Kholi udian
Meri Bua gi ghar pajai
Pagari katârâ Jitmal Bâbâ
Chadyâ Dhera par Jai
Mamta Chodie Jitmal Bâbâ
Chatî kâtâra lâi
Kanke De bich tadfe Bâbâ
Panchien raulâ pâi

"Turn my grey bulls loose, and escort my daughter to Ghar. Jitmal Baba seized the dagger and mounted the pile of grains. Baba rooted out all attachment and set the dagger against his heart. Baba was wriggling on the stack and the birds set up a squall".

The Karak ballad 'Dâtā Ranu' is also a thrilling narrative of the deadly conflict between good and evil. Data Ranu who is accepted as the arbiter by the two rival groups torn by the long standing feuds over a disputed estate conducts himself with the fearless zeal and unsullied nobility of character. He repels all temptation and menace of outrage from the usurper who means to wean him from the course of truth. The decree of justice is at last sealed with his blood and right is installed on its long-denied throne. The conflict between verity and mendacity becomes so overwhelming that characters seem to possess an allegorical colour. Data Ranu, according to the general impressions of the ballad, is the deification of justice and Bangi the tyrant is afflicted with leporacy for the satisfaction of retributory powers of fate.

'The Karak of Râj Bâhû Rüll' 'which sounds on every tongue in Kangra is connected with a small water channel exploited from the runnel "Raj" which flows a little below Guggal'. The water channel is known as the "Rüllâ Dî Kôohâl" which bears a clue to the sacrifice of Rull," the daughter-in law of the king who wanted her to dedicate her life as a votive offering to the family god to ensure the flow of waters from the river 'Gaji' into miles-long channel excavated by the king for the good of the tillers. The completion of the project according to some mysterious will of the presiding

deity, depends upon the sacrifice of the king's near and dear one. The King's son and daughter shrink back but Rull becomes a willing martyr and offers herself to be sealed in the walls of the channel. The pathos becomes insupportable when she requests the mason to keep her eyes uncovered that she may have a last look on her husband who is away on duty in some province. There are many other "Kârkân" which for want of space may only be hinted at. They are "Bâbâ Kûrâ," Mâi Mâli," "Bâbâ Kallû," "Babâ Nâhar Singh" Bâbâ Sûrgâk-Nagâmî and others. The descriptive quality of these 'Karkan' seems to rival their narrative interest. Descriptions no doubt are thread-bare and give only suggestive hints but they help to create a suitable atmosphere for the action which shown against an appropriate background gains ten-fold in its effect. The atmosphere gives vividness and substantiality to the action which otherwise would have left no impact. The very elements are assigned a part in the human drama and take colour from the feelings and sentiments of the characters. The description of nature at times becomes a chorric machinery found in the Greek Drama, and prepares the listeners for the impending turn in the plot. Nature serves as the symbol of the divers moods of the characters. The sombre and blithe aspects of nature described in the ballad act as a presage to corresponding destiny of the characters. Sometimes the process is reversed, and the characters react to nature according to their emotional state in these ballads. Nature and man are harmoniously blended into a living whole. The stanzas are short and crisp. Mostly the couplet is used, the rhythmical beat keeps time to the movement of the plot.

DOGRI FOLK POETRY

Some lines are hyper-metric partly from crude versification and partly to convey the slow advance of the narrative. But an epigrammatic terseness is displayed when the action sweeps on with rapidity. These "Karkan" relate a tale with a bare-telling simplicity. Their end is abrupt. They start without preliminaries and end without epilogue. Though no thrums are left in the end the last cut is unclean. But this crude virtuosity is what makes it a folk ballad and therefore no apology is needed for its roughness and lack of finish. In these Ballads the conversational stanzas are very confusing as the words are attributed to a character without introducing him or pointing out his name. Therefore a quickness of imagination to pick up the dialogue in its right context becomes incumbent while listening to these ballads. The change in the tone of the singer can however show the change of the character in the ballad too, but it is not always easy the grasp and hinders its enjoyment.



"BARĀN"

"Bârân" is a corruption of Hindi word 'Bîr' which means the brave or chivalrous. Since these ballads treat the themes of prowess and adventure, they are called "Bârân" or the ballads of heroism. "Bârân" are usually more stirring than "Kârkân" because they appeal to the feelings of mystery and romance which predominate over all other feelings in a common man. Heroic note in them never flags partly because of the sound-effect of the words (onomatopoeia) and partly from the telling directness of the narration. Dogri language possesses many hard, resonant and rough-sounding words. Therefore the heroic themes and the clang and clash of fight can be rendered in it with a great perfection. These ballads weave a halo of undaunted valour round the characters which grips the heart and arouses a feeling of hero-worship.

Unlike the heroic ballads of English the characters of Dogri Bârân are not fabled but men of historical repute. The reality of these characters gives the Dogri ballad a superiority over the English Ballads wherein the characters like "Robin Hood" "Rob Roy" and 'Invon Hoe' are only shadows of imagination. They existed only in the thoughts and were projected into ballads by sheer feat of creative skill. The heroes of Dogri-Ballads are not formed of airy nothing but are the true sons of the soil, who lived and died at one time in the human history, though differently from others. It is their compelling realism which has grafted them inextricably in the memory of the people. In the West Ballad was only a means of amusement; it went nicely

with a whirl of dance. The English word ballad has originated from the French 'Ballour' which means 'dance'. There it was a symbol of festivity and a merry measure was kept up to the accompaniment of a ballad either in a tavern or round the fire amidst sprightly ejaculations. The ballad in the west therefore marked only the festive celebration and has never been endowed with the sanctity it has enjoyed in the Duggar. To listen to a 'Kârak' or 'Bâr' in Duggar is like performing a ritual, as the sound realism and historical authenticity of characters move the listeners to a strange emotional experience. All the heroes in the 'Kârkân' are persons of noble and elevated characters whose narration casts the mind into a bent of edifying solemnity. Any kind of flippancy or lightness of attitude when the ballad recitation is through will tantamount to desecration and jar against the dignity of the occasion, for the Duggar ballads embody certain traditions of their history and culture. They represent the sacrosanct ideals of high human virtues exemplified in their heroes and therefore must be approached with reverence. They also show the social attitude of Duggar towards life which is deeply coloured with ethical considerations. Both in the 'Kârkân' and 'Bâran' a persistent underlying vein of morality can be unmistakably seen. In Duggar, popularity of ballad rests as much on its moral education and stimulus for noble living as on the sheer delight of the ear. Heroic ballads in Duggar are not an ostentatious exhibition of purposeless gallantry but a commendatory record of the fearless endeavours directed to some worthy end. These ballads are poetical histories with a pinch of imagination which serves to vivify the

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fact. It is apt to call them biographical songs, as they contain all the information that can be packed into their compass about the life of the heroes. The supplications offered to God for the hero's protection from all accidental calamity show the ballad singer's and listeners' sympathy for the hero. The description of supernatural forces like storm, earth-quakes etc. fore-shadow some impending tragedy. Similarly the allusion to the revelry of gods, bursting of buds, perfume-laden breeze etc presage some happy incident. Direct commentary is out of place in a ballad as it intrudes upon the action and retards its progress. Such clever hints as are described above, therefore, answer the necessary purpose of informing the listeners of the prospective action and so have a singular importance in the technique of the Dogri ballad. Though ballad by its very nature is an objective composition as it is the poetic-reproduction of some body's doing where personal feeling cannot be brought in without a grotesque unseemliness, yet the man is but a flesh and blood and cannot easily repress the reactions to what befalls others. The human sympathy and antipathy must have their way and they have it in the Dogri ballad too. The singer cannot detach himself from the good or the ill of the hero and go ascetically unmoved by his fate. His subjective self therefore cannot be completely discarded. It must ease itself of the emotional burden which is brought upon it by the human appeal of the Duggar ballad. It therefore stealthily creeps in upon the narrative in the guise of certain expressions which have an apparent relevance to the action but in fact are a covert assertion of the writer's own feeling about the whole affair. This sub-

jectivity can be detected in parenthetical verses which indirectly refer to something beyond themselves. The number of heroic ballads is very large, nor is there space enough to attempt a note on all of them. Only the most popular among them may, therefore, be considered.

Bâr of Miân Diddô. Mian Diddo was born in Jagate village of Jammu in the month of Chet in 1780. His father's name was Mian Hazari. He was of Jamwal sub-caste. He distinguished himself for chivalry and prowess in his very child hood. Jammu was then ruled by M. Jit Singh who was a weakling and could not defend the State from the ravages of the Sikhs. Maharaja Ranjit Singh was reigning over the Punjab. The Bhange chiefs of his court on the instigation of some vile friend of Jit Singh launched an inroad upon Jammu in 1809. The soldiers of Duggar resisted them tooth and nail under the joint leadership of Gulab Singh, Suchet Singh and Miân Diddo, and put them to rout. After the death of Jit Singh Jammu fell under the domination of the Sikhs. Gulab Singh also went in the service of Maharaja Ranjit Singh and Suchet Singh had already preceded him. Diddo chaffed and fretted at the subjugation of Duggar to an alien ruler and resolved to redeem his land from the dishonour. He organised a group and began to harass the Sikh Army in Jammu. Lahore-Raj was alarmed. Diddo would foil all attempts for capture. Gulab Singh was at last sent to vanquish the rebel who was in fact a patriotic soldier and staked his life for the freedom of his land. Gulab Singh tried to persuade him for surrender and assured him of amnesty and a high rank in the Sikh Darbar but Diddo refused. This led to an open conflict

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between the two. An official of the Sikh army, Sardar Attar Singh, dismembered the old father of Diddo into four and transfixes the pieces to each wall of his house.

Diddo bent his steps towards Trikuta. But he was beleagured there. He killed the murderer of his father in single combat at one fell swoop, and himself was shot dead by a soldier of Sikh Army. But Diddo was enshrined for ever in the memory of the people. He could not be openly extolled because of the fear of the Sikhs, but the popular feeling of love for this great hero of Duggar could not remain pent up and poured itself out in Bâr of Diddo. In this ballad as in others a conversational form is adopted which gives dramatic interest to the ballad and makes the scenes dynamically graphic and life-like. In the following verse Diddo throws a challenge to the enemy and asks them to vacate his land :—

Sâmne khadoi Mian Dido lalkârâ Je Dittâ
 Beria dâiya chodi de
 Sadi kandi chodi de
 Apne mâyhe da mulk smahal
 Apne lauhre da mulk samahal ,
 Pagdi talwâr Mian Dido hallâ je kiitâ
 Badi Badi mundian beri dian tange garne naal
 Ladkan baal garne naal
 Hath aundâ nain Dido Jamvâl
 Beri daiya chodi de
 Sadi kandi chodi de
 Apne majhe da mulk samahal
 Kharch patha berien band je kiitâ
 "Hun ke khâgâ Mian Dido Jaad?"

Sâmne khaṛoiye Miāñ berī gī galâyâ
 Sârī kaṇdī de pakkī ge garne
 Ber ni jaṇde hâaṛ siyâl
 Khâī khâī garne bâāṅg talwâr."

"Mian Didoo hurled his challenge on the enemy. He asked them to clear out of his land, and mind their own "Lahore and Mâjhâ". Mian Diddo fell upon the enemy with his sword and stuck their heads to the "Garna" bushes. Didoo Jamval was not easy to capture. The enemy cut off his supplies. On being asked what he would live upon, he replied to their face, "The Garna fruit of the *Kandi* has ripened and berries remain in season throughout the year. I will feed myself upon them and wield my sword".

Every word of these verses is charged with patriotic fervour.

Zorawar Singh was one of the veteran Generals of Maharaja Ghulab Singh, and stands prominent among those who helped the Maharaja in integrating the small and mutually clashing principalities into one strong domain. He had a very hard time with the feudal rebels of Ladakh who did not like this consolidation, and rose in armed opposition to guard their prerogatives. It was a grim task to subdue them to complete the integration of the State. The soldiers were ill-equipped and not used to snow and congealing cold. It was really an ineffable feat of bravery for them. Some of the battles during this campaign were waged at the mountains ranging in height from 25,000 ft. to 28,000 ft. Zorawar Singh has been called the greatest warrior of the 19th. Century by some

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historians. He was a soldier in the army of Gulab Singh and had risen from the ranks. In 1823, he was appointed Governor of Kishtwar and soon after, the title of Wazir was conferred on him. He began his consolidation from Kishtwar and marched towards Ladakh in 1834, and annexed Leh in 1836. It is said that he crossed into Leh six times. He merged Askardoo and Lahasa into Duggar territory. He died a brave death in Lhasa in 1841, where a memorial was built to him. (The memorial was demolished during the recent incursion of the Chinese on Tibet).

"Bâr of Wazîr Ratnû". After the death of Maharaja Ranjit Singh, Gulab Singh fell out of favour with the Sikh Durbar. Through the conspiracy of Rani Jindan, Gulab Singh's son, Sohan Singh, and his brother Hira Singh, were put to death. Sikh forces besieged even Jammu in April 1885, and demanded some tribute and territories which fell to the share of Suchet Singh and Hira Singh. Afgan Raja of Rajouri, Faqir Ullah Khan, also raised an army and marched towards Poonch. Wazir Rattnu, a brave Dogra General, gave a crushing defeat to Sikhs. He even accompanied Zorawar Singh in all his expeditions and raised the morale of the Dogra Army at Lhasa. After the death of Zorawar Singh, the king of Ladakh revolted again but was quelled by Ratnu and Dewan Harichand. Wazir Ratnu made Ladakh a permanent part of Duggar.

"Bâr of Bastî Ram". Basti Ram was also a companion of Zorawar Singh during his campaign of Ladakh

and Baltistan. He survived the battle of Tibet and narrated its thrilling details. Bar of Basti Ram may be treated as a supplement to that of Zorawar Singh, partly because it is smaller in volume and partly because it illuminates the reader on the other details of Zorawar Singh. In this Bar, the strategic plans devised by the Hero to wage a fight have also been described, but their description is very sweeping and superficial.

"Bâr of Gûggâ". This Bar is the longest of all. There is no satisfactory historical evidence about Gugga's birth, but still he is an object of great curiosity and interest. Gûggâ was the enemy of Nâgas, and there are many descriptions of his fights with them. Gugga is worshipped by the people of Duggar and shrines are built to him at several places in the land. Gugga-day is celebrated every year in the Duggar and falls on the next day of Janam Ashtami. It is called Gugga Navami. An account of his conquests is also available in the different parts of India. He is said to have married a princess from Bengal. According to tradition, he marched to Gazani to rescue the cow of a Brahman widow from the Sultan. The cow asks him to escape in the night with it but Gugga will not play the sneaking thief. He spurns the Sultan out of his sleep and kills him in a fair battle. The ballad contains many supernatural events and describes many miracles of Gugga.

The following extract describes Gugga's march towards Gazani and his scuffle with the Sultan.

Chadi peya gaiani par Raaja
Chot Nagare lai

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Thum thum châl chale rath neela
Jian kumbe par thâli
Majlo majli dev Guggâ
Uppar tille de aai
Uppar tille de aai khrota rath
Neele gi ronak karai
Samme bhuren pâlaya neelya
Tugi pâlaya Bachal mai
Sate kôt lohe de tappe jinne
Athawin tappi e ekhai
Rambha chôdaya kapalan ne
Aj phiraya e mera sâin
Aj phirya mera sâin
Râjâ mere degi band chadâi
Agde hõi-e de v Gugga
Kaplân di saûngal kappi
Sajje mûnde lei lei kaplân
Khabbe guraj khadkai
Ann jal kita nain râjâ
Beriya gi nain jagain
Böl Râjâ bachan kare
Kaplân gi araj sanai
Mânven de bache chori ni karde
Aun chori kardâ nain
Sutta peya da beri
Dei lattâ di ditta jagai
Châre chüllân pajji gayian
Ath kabje gi pai
Kaddi miyana talwar beri ne
Sir Râje de lai
Tre Tote talwâr hoie
Bajji jamin par aai

Tera bâr hoi geya beriya
 Hun mera phirya i aai
 Krodhe bich dev Gugge ne
 Sir beri de bai
 Dhad reya bich Gajni de
 Sir chodya till tapai

"Gugga rode towards Gazani with a blast of trumpet. The blue chariot was going at a jog trot. After covering stage after stage, Gugga reached Tilla (the bank of Atak) and threw a signal to the blue horse meaning that he had been brought in tender care by the mother Bachal. The horse sprang over the seven iron walls including the moat. The cow acclaimed her master with her lowing and hoped to be released from the fetters which were cut asunder by him. He led the cow at his left side and held the bludgeon against the right.

The cow said that she had been in complete fast for the last six days and he should slip away without waking the king up. But Gugga replied that a man should not act like a thief.

He spurned the king out of his sleep who got up growling like a lion. All the four bed posts crashed down. He clutched at the hinge and smote the head of Gugga with his sword. The sword fell in four pieces on the ground. Gugga said that now it was his turn. He struck a blow angrily on the king whose torso remained in Gazani but whose head flew across the Tilla".

"Bârs of General Hôshiârâ and Bâj Singh" are equally famous. It is said that general Hoshiara marched

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towards Gilgit and collected some men on the way. He went scattering the Maize grains on the tracts so that he and his soldiers may not have to starve on their way back home.

The "Bâr of Bâj Singh" may be treated in continuation of the Bar of General Hoshiara. He completed the task begun by his predecessors. He suppressed the rising in Gilgit and made it a part of the State.

"Bâr of Ram Singh". There are Bars which sing of the heroes outside the Duggar but are no less popular. Bar of General Ram Singh is one of them. He was the native of a village five miles from Nurpur in the District Kangra. It is now known as the Bajiren Dâ Bâsâ situated by the side of Shaunsh Nullah. His successors are still living there.

Sikh power was at its last ebb after Maharaja Ranjit Singh and the English had dominated the Punjab. When the English began to lay their hands on Kangra he resisted and died in an action against them. This Bar commands a great devotion of the people of Kangra. The Cultural ties of Duggar and Kangra have overlapped the geographical boundaries and made Ram Singh a popular hero of Duggar too. His efforts to repel the English may have not been successful, but they were the magnanimous assertion of the free spirit of a man who preferred honourable death to degraded living. Some lines from it are quoted below :—

Shaam Singh de ghai Ram Singh Jameyan
Pada hoa avtâri râjâ

BARAN

Jamde pakdi talwâr râjâ
Lad-da bain de jôr râjâ
Likhi parvânâ chori chori jo bhejdâ
Miki deni imdâd lôkô
Nurpur lenâ chadai lôkô

"Ram Singh was born in the family of Sham Singh. He was a celebrated being. He wielded sword from his child hood and fought with confidence in his strength. He sent a secret message to his allies that he should get their succour as Nurpur must be liberated.

There are many other minor Baran like those of Colonol Jawahar and Colonol Bhoop Singh and Raja Dhayan Singh. But they cannot equal the scope and popularity of those already discussed.

These Baran are the heritage of glory and pride of the Dogras and are sacred to the memory of those Dogra warriors who courted death to hold aloft the honour of their clan. Their greatest merit lies in the treatment of details in a chronological order which not only supplies a consistent information of the entire movement of Dogra Heroism but also secures the trophies of their victorious exploits from the pilfering hands of time. Taken as a whole they are a serialised versions of one lofty theme i. e. the manhood of Dogras. These ballads are more authentic than history as they have arrested life in its actual gestures. They have given us a verisimilitude of reality and are the ever-fresh and complete pictures of by-gone times, while history is only a dead record of the surface happenings which hardly touch the heart.

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These karkan and Baran are also important from linguistic view-point. They can be helpful in tracing the various stages of the evolution of Dogri Language by showing the use of words which have given rise to new forms and themselves have become demode and archaic.

There are other types of Ballads which may be classified for matter of expediency as love ballads, devotional Ballads, and ballads of lady saints.

Love has the strongest appeal in life and enjoys ascendance over all other feelings. But still the love ballads could not evoke the admiration of the people in the Duggar to a degree which may stand in creditable proportion to the importance of love. It is because of the conservative and custom-abiding set up of the Dogra mind. Love often preaches revolt against the ancient and time-honoured traditions and the Dogras by their moral outlook and social submissiveness were not capable of that transgression. They will rather be for love which has obtained social sanction and does not break through the bonds of established propriety than one which flies in the face of culture and threatens to repudiate the accepted values of life. Love ballads gain interest not so much from the simple narrative as from the conflict between the social forces and its strange recusant ways. But the Duggar soil was too hard for love to sow its seeds and so love ballads fell into neglect. Still the love ballads such as 'Hans Mōrnī' and 'Rūp Basant' are available but they lack the beauty of treatment and emotional intensity found in the love poems of Punjab like Hir Rānjā, Sōhnī Mahivāl, etc.

'Hans Mōrnī' is a love story of a Swan and a hen-peacock. The strange incongruity and disagreeableness of combination is apparent. Pea-cock the legal husband of the heroine of the piece falls under cloud and is robbed of its marital rights. Absurdity of such inter-caste mingling and lecherous infidelity to conjugal bed went against the moral grain of the Dogras and smacked of depravity and corruption. This ballad is very rarely heard and could not win the ear of the people despite its symbolism which seeks to convert its flagrant immorality into an innocent frolic of the birds.

"Rūp Basant" is a gripping tale of fraternal love. The two brothers Rup and Basant who belong to a royal family cherish an undying love for each other. Through the intrigues of their vile step-mother, they leave their land and fall into many calamitous ways. The cruel fate during their wanderings denies them even each other's company and brings about an alienation. Basant is afflicted with a snake bite and dies. But he is recalled to life in the end; they meet and sufficient amends are made for unmerited sufferings. The tragedy occurred in Sialkote. This ballad is as much popular in Duggar as in the Punjab. Young men in the villages have a rage for its recitation. Since the plot is imported from the Panjab, the cultural and linguistic effects of Panjab have persisted even in the Dogri version. This is a tale of sincere love which means no desecration of social law and which pursuing its fulfilment in the teeth of unfeeling and stolid oppositions bravely faces its heroic doom. The ballad suggests some inscrutable forces which govern humanity.

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Devotional ballads are ballads of gods and goddesses. Duggar abounds in holy shrines and places of pilgrimage which have imbued its inhabitants with the deep sense of religion and inspired numerous devotional ballads consecrated to the gods and goddesses enshrined at different places in the land. Pilgrimage is conducted to them every year joined by thousands from outside. These religious traditions which are kept up elaborately after some regular intervals have not only had a chastening effect on the people but also evoke from them the reverential hymns and orisons instinct with a true religious fervour. The ballads are sung by the minstrels at the holy shrines on the eve of religious celebrations. They stand for more than they seem to tell. They are the song offerings of a community, which is susceptible to religious sentiments; the musical obeisance of a mind seething with sacred fire and are chanted in a high key of devotion to the hallowed divinities. But they are still more the embodiments of moral and religious values which have left their impress on the daily life of many Dogras. The most widely known shrines and holy places in Duggar and Kangra are enumerated below :-

1. Jawâlâ Bagwatî ... (Kangra)
2. Vaishnô Bagwatî ... (Jammu)
3. Kâlkâ ... (Bahu Fort Jammu)
4. Sûdh Mahâdev ... (Chaneni Jammu)
5. Sûkrâla ... (Bhadu Jammu)
6. Chîchî Devi ... (Samba Jammu)
7. Sidh Sôankhâ ... (Jammu)

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8. Mân Mâhegh ... (Kulu)
9. Bâs Künd ... (Bhadarwah Jammu Province)
10. Parmandal ... (Samba Jammu)
11. Harmandir ... (Samba Jammu)
12. Nursing Shri ... (Hiranagar Jammu)
13. Baij Nâth ... (Kangra)
14. Bâbâ Dhût Sidh ... (Hamirpura Kangra)

Ballads are sung about all these holy places. They narrate the history of every shrine, which will be long to tell, but in general it is a tale of mystery and miracle which discredits all shallow imperfect logic and enjoins upon the listener an unquestionable faith to get the maximum out of it. The ballad of each deity turns upon certain common features which afford an easy generalisation, like the conflict between the holy and the wicked and the ultimate vanquishment of the latter; the divine rage over the sinful unbelievers and divine mercy for the meek and pious; the demonstration of the deity's miraculous powers to the consolation of the votaries and the punishment of the vile etc. Most of the ballads narrate tales which have their origin in the mythological scriptures of the Hindus. Although these tales appeal to faith as they treat the miraculous episodes of the supernatural power of the gods, which reason is unable to explain, they reveal on close study the progressive out-look on religion and are contrasted with the crude, primitive and irrational theories of mythology. Religious zeal as described in these ballads is not a mechanical observance of cold ritual alone but

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is connected with the sympathetic dealings with humanity. An act of goodness, according to the underlying implications of those ballads is a surer way of reaching the shrine than the long and toilsome pilgrimage. There are Stories in circulation narrating how a god or goddess, to whom a pilgrimage was undertaken by a devotee, descended down from the lofty pedestal to bless him in the halfway with the gracious 'darshana' as he had assisted some fellow pilgrim in some mishap or trouble. Such stories represent the religious attitude which goes beyond the thoughtless infatuation for sheer externalism and verges upon the sense of human kinship and tolerance. The essential qualification of a pilgrim is not only the elaborate service at the altar and costly offerings but "Shradhâ" i. e. faith and devotion, which alone determines the value of his worship regardless of its pompous and ostentatious manifestations, and the trial which is given in our daily dealings with the world. The devotional ballads may be an expression of some religious creeds but they are also an allegory of some broad social philosophy which seems to preach the golden gospel of humanitarianism.

The gods and goddesses to which these ballads are dedicated do not stand in rivalry unlike those of Greek mythology but are indulgently disposed to each other, as they are the different entities of one supreme being. That Vedant has brought itself to bear upon these ballads, is not untrue.

All these Shrines are situated in the mountainous regions environed by picturesque nature which has also

gone into the devotional ballads. The descriptions of nature in these ballads are very vivid and give freshness and beauty to these ballads.

"The Râmâyan". The Ramayan is in the blood of India and has offered one of the important themes for the Dogri folk poetry. It has an edifying effect and is recited and listened to in the deepest mood of prayer. Certain parts of it are touching and spare an apology for tears. But its composition has been influenced by Dogri-culture and tradition. The characters bear a tint of Dogra mode of life which may look odd but is as the same time natural and proves the authenticity of its being a Dogri folk ballad, for it is not easy for the author of such literature to rise above the cultural and environmental effects and repress their traces in his composition.

There is another type of ballads which deals with the ladies who have established a brave ideal of chastity and maidenhood and given up there life for some principle. Many of them went to the pyre along with their husbands, and some others died in the cause of justice and honour. The ballads of these ladies have not been given much currency, because they are confined only to those families to whom their characters were related. These families perhaps treated it as a domestic affair. At certain places mausoleums are erected to their memory. In a village "Jarab" which is in the south-east of Jammu, a memorial can be found to the honour of a lady who protested against the tyrannous exactation of a local chief and committed hereself to flames while hurling maledictions on his head. The Chief had

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taken by force the cow of the widow who had refused to give it at any cost. She appealed to the king, but he too turned down her petition. She protested against such an outrageous treatment. She inflicted wounds on herself and daubed the palace walls and the roads with her blood smeared hands. The king lost all his regal grandeur as a result of his sin. At last he built a memorial to the widow and implored forgiveness of her spirit.

These ballads have acted as a stimulus to the people for goodness. They also reflect the social and political systems of the day; in such ballads the atrocious exploitation and plunder of Jagirdari is clearly mirrored. These ballads could not attain to the popularity of the "Bârân" and "Kârkân" because they were treated more as a family treasure than as the things of social importance.

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The word 'Lyric' starts many sweet and entrancing association. The appeal of lyric is irresistible as it has both beauty and worth. Lyrics of Duggar folk literature not only exceed the rest of the forms in bulk but also command the largest audience. They weave a thousand-coloured spectrum of life which pleases every ear and humours every mind. These lyrics are like a brocade whereon pretty designs are traced in the golden threads of a tenable philosophy. They are vocal with the tinkling ripples of thought which surge up and thrill the soul. Because of the shortness of its scope a lyric usually depends on a single thought. It is a brief transcript of the inner life. It has no elaborate colour scheme. Only a dash here and a daub there and the picture is complete. The range of lyrics in Dogri folk literature is very wide. Still they can be roughly classified into the following categories :-

1. Love Lyrics.
2. Ceremonial lyrics.
3. Dance Lyrics.
4. Heroic lyrics.
5. Festival lyrics.
6. Seasonal lyrics.
7. Religious lyrics.
8. Modern lyrics.

Love-Lyrics : The sentiment of love which was denied its claim in the ballads had its fill in the lyrics.

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The plots selected for the love ballads did not accord well with the traditions of the land and so were not given currency for fear of society that may take them in the snuff. They failed even to beguile the people with the misrepresentation of the purport of a consistent narrative under the cover of symbolism. Love lyrics assumed no interrogatory tone towards the social system, offered no questionable commentary on moral-codes, professed no new values and urged no rebellion against the order of the day, but expressed, in a half solemn and half-playful manner, the universal reality of love which is felt with equal poignancy both by the die-hard obscurantists and the progressive enthusiasts. The feeling of love can be dated to a much earlier period than even the most primitive social system and its sovereignty stands unchallenged. In Dogri folk literature mainly two types of love lyrics are found (a) the lyrics of meeting (b) the lyrics of parting. But the number of the latter far exceeds that of the former. The Dogras are a martial race and preferred by temperament to be in the field. There visits to the family were rare and brief which were an occasion for jubilation. But their much coveted sojourn in the family made the parting in its own turn doubly bitter. This will explain why in most of the love songs the soldier is the object of address.

Kachian barkan sapai sade rainde
Sapai sade rainde

Pakiyan rainde jamadar teri so
Pakiyan rainde aude dar
Nama katai ghar aija

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"Hōrnān sipāyiān de chitte chitte kapde,
Terā kājō mailā bes
Ō, terī sau, terā kājō mailā bes
Ō, Namā kataī ghar aiī jā"

"Other soliders are dressed in white, but your garments are so soiled (untidy). The soldiers are lodged in the thatched barracks, while the Jamadars and officials reside in the pacca ones. Upon your love, get yourself off the lists and come back".

The vain protests suggested by the indomitable desire for union can be easily seen through. Perhaps the soldier for his strength and gallantry became the celebrated hero of Dogra women. These songs some time evoke pathos which carried the reader along with it as in the following verses :-

Jinen Nāren de Kent mari ge,
Mūshkal Hōn gūjāre Channā Ji
Sej Bachaiye Kare vo Dalilan
Ambar gindi e tāre o channa ji

"Dear ! Time goes very hard with those who have lost their husbands. They simply lie down on bed to brood and gaze on the stars". Songs of meeting are less appealing because they lack the dramatic suspense of those lyrics wherein the daring lovers dust the watchful eye of society, disregard its frowns and under the cover of the dark steal from their home to a tryst or pine away waiting for each other. Some interest in these songs is provided by the unfortunate suits and audacious advances of the lover in spite of the modest protests of the bride who humorously enough rather seems to ground

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them on the fear of being surprised by the wakeful mother-in-law than her aversion to the love deed. The songs of union have an advantage over songs of parting in one respect and that is, while the latter depict only a single minded devotion to love and keen agony of separation, the former also present a general commentary over the normal routine of life and are, therefore, more realistic. They mark a transition from the ivory towers of romance to the familiar environment of day-to-day life. They have a subtle undertone of criticism which affords us an insight into the living of an average Dogra family, its petty jealousies, the tell-tale malice, the envious bickerings, complaints and recriminations, the guiles and taunts passing between the bride and the groom's mother.

Love songs have a tradition of symbolic names. They are not the names of particular persons but they have passed into convention and stand for the lover and his sweet heart. Names like Prithi Singh and Inder Dei, Kūnjūā and Chanchlū have frequent occurrences. Even in English folk songs the names like Jack and Jill, and Betty and John are found. These names have become a part of the technique of love lyrics. Such lyrics are found in conversational form which is very attractive. A specimen of such songs may do good to look at.

Kūthūn te utthi kālī badlī o mūndiyā Prithi
Singhā

Kūthūn te barsyā thandā nēer

Shatiyā te utthi kālī badlī mundiyā Prithi
Singhā

Akhiān te barsyā thandā nēer

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"From where have these dark clouds risen, Oh
Prithi Singh dear ! and from where the cold water is
raining" "Dark clouds have risen from the heart Oh
sweet Inder Dai ! and eyes are raining the cold water".

Ceremonial Lyrics : They are the rival of love-lyrics in their bulk and popularity. They correspond to the ceremonials, which according to Hindu Religion are to be observed by a person between birth and death. Each ceremony marks an important occasion upon which the relevant lyrics are sung in chorus. They are only sung by the women who express their emotions through them. Mostly they pertain to Jubilant occasions and are sung by the ladies in a spirit of rapturous exultation. There are lyrics to mark even the sorrowful occasion like death and they too are reserved for the ladies. They may more aptly be called dirges and monodies, which bewail the lost of the deceased, express touchingly a sense of loss and are sung in a plaintive inflexion of tone soaked in tears. Their contents vary in case of various relations with the dead. Death lyrics have two kinds "Lōhani and Pallā". The one kind of such lyrics is sung in a sing-song manner with a quick tempo which keeps time with the beating of breasts. One out of the group of ladies either standing or sitting in a circle gives the lead and others catch the refrain with one voice. The other kind demands a slow accentuated emphasis on two words which are stretched out to the capacity of the breath with a piercing wail.

Ceremonial lyrics are not mere formal verses but they keep pace with the marching time and reflect the new phases of the ceremonies in all their development.

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They are sensitive and echo back the things with the strictest faithfulness. They also give analysis of the human reaction to these ceremonies, which is set off with a tincture of criticism on the good and bad of those ceremonies. Out of the many ceremonial songs those of marriage and child-birth are very popular.

Baiyân are sung to celebrate the birth of a male-child in particular which indirectly suggest the contrast between the social treatments accorded to a boy and a girl in Duggar. The birth of a female-child casts an ominous gloom over the household and is equated with bankruptcy and dishonour. The dowry system and social disparity which relegate girls to a far inferior position are the main cause of this discrimination and pass for an ugly blemish on the land.

Ghōriân have no such critical strain. They only mark the various matrimonial rituals which the bride-groom has to go through.

The lyrics sung at the marriage of a girl are named 'Suhâg' which means a propitious indication of the good wishes of the girl's friends and parents for her long and happy marriage, in addition to their own affection. The lyrics sung at the occasion of boy's marriage are called 'Ghōriân' which owe their name to the rite of boy's moâhting the mare at some lucky moment to proceed to the bride's home to fetch her. Both these types also afford a critical commentary on the marriage institution of Duggar. These songs reflect a critical consciousness about and ameliorative ardour for the removal of certain evils of this institution. Marriage of a girl is one of the grimdest problems in Duggar.

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The materialistic craze of the people and general poverty have made it difficult for the parents to marry their daughters honourably. Its most deplorable phase is the underlying sense of bargain which impels the boy's parents to reap ruthlessly the maximum profit out of it and try to solve the issue of livelihood once and for all, unmindful of the acute tribulation on the other side. This has also hindered the finding of good matches which spells a speech-less suffering for the innocent girls. They are in a way cast off rather than married. The false reserve and tongue-tied modesty foisted on them by the society rubs brine into the wound. Their voice is muffled and their opinions disregarded. Since the custom gagged their mouth some of the lyrics are smouldering with the fretful helplessness and agony of the girls. This down-right tyranny and out rage on the daughters of the land in the name of social customs amounts to base prudery and coercion. The 'Sûhâgs' point at such an injustice and provide an easy outlet for the girls to disburden their heart. What they cannot say directly for fear of being dubbed as immodest is effectively conveyed through these 'Sûhâgs' which lay their thong on the evils of marriage in Duggar and make the society feel the flip of their scourge. In the following Suhag the desire of a girl for a good husband is aptly conveyed :

"Bâbal Jî tûs mere
Chatar Channâr
Changâ Var tûndnâ"

"Dear Father : you are very wise and considerate, therefore find out a good match (for me)."



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"Bâbal merâ ikk kehnâ kijiye,
migî Râm Rattan var dî-ji-ye

"Father please, grant my request and help me to an ideal husband like Ram." This brings at once the religious associations to the mind; at the same time, the desire for a loving and loyal husband is voiced as Ram is a symbol of monogamy.

The grown up girl weighs like a nightmare on the poor father and thought of dowry almost doubles him with worry.

In the following lyric the agony of parents unable to amass sufficient dowry for their daughter is touchingly portrayed.

Beti de Bâbal Madan Madin
Mâtâ Jisi sôch hôve gâ
ikk meri Râdhe Dâ bhyâ
Dûjâ var dâj mañge gâ
Prabhu ji tus Bayân chadyo
Bhagwan sharma lâj rakhe ga

"The father of the girl is hard up, and the mother is deep in worry. On the one hand, our darling is of marriageable age, and on the other, the bridegroom may ask for a dowry. Oh, God, see that our girl is married and safeguard our honour". This helplessness of the parents sometimes brings humiliation to the daughter. The father of a grown up daughter can never keep his head high. This idea is given a poetic expression of high degree in the following verse :

"Ucha burj Laura dâ

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jithe nime na koi
Nime ga beti da baabal
Jedi Kanya Kuari,

"The Lahori-gate is very high and none need bow down there (to pass through) but the father of a girl who is yet not given away in marriage".

These 'suhaagas' also describe the pangs of parting at the time of a girl's departure for her new home. They are the variegated transcripts from life, the broad emotional contents which initiate us into the living Book.

Dance Lyrics Dance is the portrayal of feelings through physical movements and gesticulations. The display of limbs substitutes the use of words and conveys the various moods of mind in a mute eloquence. Different dances convey different feelings. 'Phūmniān' dance of Duggar is characterised by a vivacity and elation while 'Kūd' is less vehement and more slow in movement and rhythm. Some folk dances are accompanied by lyrics, which are sung in time with their beats and measures. Such lyrics have very feeble contents and are for the most part a conglomeration of strange Jargon to imitate the sound effect of the performance. Such as .-

(Jhakkâ Majhakkâ Jhakâlû)

They are an unmeaning onomoto-poeia. The rest of the lines are strung together not to convey any particular idea but only to complete the circle of rhythm, which may go in unison with the movements of the dance. These words are very helpful in complex

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movements, for each of them is a signal for a particular movement and greatly ensures in a group dance the general harmony and synchronisation of action.

Heroic Lyrics. They glorify the heroic exploits of the soldiers in martial campaigns and may be treated as a national tribute to their valour. In them is set up a high standard of soldiership which extols spirited martyrdom in the field even higher than the victory, and pours indignant contempt on the dastardly escapades. These songs are a universal testimony to the undeterred bravery and fortitude of Duggar. The heroism as depicted in these songs is not a cold, heartless savagery which tramples down all soft emotions, but is nobly tinctured with the feelings of love and sympathy. It is the heroism in which uncontrollable impulse of war is beautifully balanced with deep human sentiments. These lyrics show a conflict between love and duty and act as a foil to each other ; insensibility to tender feelings would have done no credit to the warrior and made him inhuman. It is only when he plugs his ears against the enchanted notes of love with a resolute effort and darts on without a back-ward glance to meet the call of duty that his heroism wins the true seal of approval. He must rise superior to allurements and wage a fight against himself before he expects to face the enemy. He feels the tug of temptation but breaks himself free with a deliberate decision to join the ranks. This triumph at home is a truer test of his heroism than the victory abroad. The heroic lyrics tend to reveal both the moral and heroic traits of a soldier. This humanises his character to a degree not obtainable otherwise.

Seasonal lyrics may be treated as a part of love songs describing the agony of separation. This agony is expressed in a still more intensified and accentuated manner in the seasonal lyrics. They describe in a moving strain the tyrannizing effect of the different seasons on the love-lorn bride who languishes during the absence of her lover. These songs are the painful yearnings of a love-afflicted derelict whose every breath blows with an irrepressible longing for reunion. Nature suffers a monstrous reversal for her as with the departure of her lover all the beauty and grace of nature have also fled. The spring breeze feels parching to her and shrill note of cuckoo pierces through her heart like an arrow. This form of seasonal lyrics was very popular in Sanskrit and 'Riti Kâäl' of Hindi poetry and is also called "Bârhâ Mâsâ" i. e. the record of the effect of each month on the solitary beloved. This shows an attitude to nature which takes its colour from the human mood as contrasted from the romantic conception which promises a healing effect to the sickly and the desolate. The seasonal lyrics though moulded on the pattern of the poetry of Riti Kaal, are more appealing than the latter which is encumbered with the elaborate conceits and distant quibbles to the extent of obscurity.

Religious lyrics are regarded as a part of the devotional ballads. They are called 'Arties' i. e. the devotional hymns. They are also called 'Bhetâñ' i.e. votive songs which are chanted by the professionals from door to door to raise some means of living. There are different hymns for the different divinities enshrined in Duggar. These songs lay more stress on the mythical nature

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of divinities and inspire a feeling of mystery and reverential awe.

Festival Lyrics. They form an important part of Duggar Life. The robustness and manliness of the 'Dogras' are as much reflected in their festivals as in their fights. It shows that those who can taste a fight can even relish a festival. It is not surprising, therefore, if they make an easy transition from the forbidding rattle of musketry to the boisterous mirth of gala celebrations. In the hard and strenuous trials of life the advent of these festivals acquires a peculiar significance for the Dogras. They are looked upon as a godsend relief from the perpetual striving and it will be blasphemous not to welcome them. These festivals should be understood in the sense of a huge gathering in an esplanade near-by, that indulges into various moods of hilarity. Such occasions are also distinguished from the hum-drum routine of life by the conscious efforts of the participants at self-exhibition and buoyant deportment. Apart from some festivals which are celebrated all over India, there are some which form an indivisible cultural patrimony of Duggar alone. They are mostly of religious import. They are held at specifically appointed place at different parts of the year :—

Melâ Chaitar Chaudyâ	... (Purmandal)
Melâ Chirî	... (Chiri)
Melâ Sûdh Mahâdev	... (Sudhmahadev)
Melâ Râm Navmî	... (Bahu Fort) Jammu

The festival lyrics are a mingled expression on the jollity and social condition. In some of the lyrics the impulse for jollification is shown conflicting with

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poverty and whole thing ends in a pleasing self beguilement. The following verse is its beautiful illustration :

Ghgwâl lagga melâ te dikhne
gî chal chalche
Gândi Nain Paisâ Dhelâ, te dikhne gî
chal chalche
Turi vi chalge kane galaan vi karge
Puji Jaage badi savela
Te dikhne gi chal chalche

"Let us go to join the festival held at Gaghwal". "But the pocket is quite empty". "Doesn't matter; we will beguile the way with some talk and be there before time".

The incontestable urge to witness the festival at last overcomes the barrier of poverty. This also refers to the elementary feeling for relaxation and enjoyment.

"Gûjriâñ" is also a form of Dogri-folk-lyrics in which repartees and witticisms are exchanged between Krishana and his cow-maids.

Family Lyrics. These pertain to the house hold members such as mother, father, daughter, daughter-in-law, mother-in-law and their dealings with each other.

Modern Lyrics. Modern folk lyrics are an irrefragable proof of the close association of folk literature with public life. There has been a flood of printed literature threatening to engulf the folk literature, but the latter has kept up its merry trickle and is even running a fresh course to show its affinity with life.

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A glance upon the modern lyrics will prove that there has been no new moment, no social effort for innovation, no latest project for uplift and prosperity which has not left its conspicuous traces on folk poetry. It has reproduced the very heart-beats of the country and become a microcosm of national enterprise for the people's well-being. It has sought new themes for its songs in the new current of thoughts and made them more wide-spread than any propaganda will do. They also indicate the new hopes that have sprung up in the people in the new era of freedom, about the manifold advantages which may redound from the nation-building schemes. In the following extracts, the lover explains to his beloved the benefits of saving certificates —

Ajjh je rupe bachâge gôriye,
bachâi jani saving certificate laiye
bârân te bariyan hōii jande dyodhe,
Dasâni de pañdhrân
Munuen padâne de kam auge
Oh bachai Lene
Oh Jameen leni Moiye Phulmu

"My dear Phulmu, if we spare some money to purchase the saving certificate, it will multiply into one and a half of it in twelve years. Ten will become fifteen. The money will be spent on the education of our son 'Munu' and some land may also be bought with it. The lyrics like :—

Gaddi ââjî grâin Grâin
(The train goes through every village)

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It reflects the social consciousness for the development plans. There are many other forms of Dogri folk literature such as "Sithnīyan" (Short Lampoons) "Phalōuniān" (riddles) proverbs, lullabies, but they are much nearer to colloquialism than literature and deserve no more than a passing hint in the present volume. There are numerous other lyrics which defy all classification. Life is too vast to be circumscribed into categories and so is the number of lyrics which represent it. The lyrics are perennial like life. They have a dynamic force which will have its way against all tyranny and repression. When all human speech is laid under edict and emotions are stifled in the iron clutches of some cruel law, folk songs serve a secure out-let to bring them from the dark dungeon of suppression into the open sunlit blue. "If scriptures have descended from heaven," says Mr. Randhava¹ "folk lyrics have risen from the earth". Folk poetry is impatient of all prosodic clap-trap. Its free spirit chafes under the metrical restraints and bursts through its bounds. Its natural beauty needs no burden of embellishment. These songs are untainted with the veneer of false idealism and present reality in all its nakedness. They are like the bare peaks which look beautiful even without verdure. These songs do not mince facts out of false sense of prestige. If they praise the land of their birth, they also proclaim aloud the hardships and poverty suffered by its people in the verses like :—

Jâli Jâyô Kandî dâ Jeenâ

1. Folk songs of Kangra. See Introduction.

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"Cursed be the life in the Kandi". The subject is inexhaustible but an idea of the immense range, variety and artistic intensity of the Dogri folk lyrics may be had from it.

This discussion of Dogri folk poetry may be concluded now with a brief note on certain folk instruments which have always added to its charm. Dogri folk poetry cannot be set apart from Dogri folk instruments which have enriched its musical quality. Certain tunes have been so closely associated with Dogri songs that their very hum conjures the words up from the abyss of oblivion like some magic spell and sets them rolling on the lips. The tradition of folk instruments is as old as the folk songs and corresponds to their rich variety. Even in the songs there is a frequent mention of certain musical-instruments which have even predominated over the songs and drowned the words in their melody.

Bansari and Algoza: The most popular folk instruments of Duggar are the pipe and the flageolets (Bansari and Algoza). The latter is always used in pairs whose mouth pieces are vertically applied to the lips and blown through. Their music starts the sonorous echoes which set the hills astir. These instruments have inspired some of the most wonderful love-lyrics in the background of calm and vernal mountains. They are shown to have exercised a maddening effect on the lovers who at its notes are thrown into a delirium of romantic joy and rush to the first, forgetful of all modesty and mannerism. They, in the songs, are often used as love signals to call the beloved at the meeting place which

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is under some grove or on a hill top away from the intrusive eyes of the world.

Bajje Nalgoja albeluye da
Gori chali e paniyen de bhave

"The flute of the lover is sounding and the beloved left the house under the pretext of fetching water".

Sarangi (Fiddle). Different kinds of folk instruments go with different kinds of folk songs. Fiddle usually accompanies the Bârân and Kârkân and is played upon by the singer himself. He does not imitate the local notes on it but only punctuates his recital with a brief tune on it which remains the same throughout and maintains the rhythm.

'King' is a monochord fixed with two gourds at either end and is also used for ballads, mostly of devotional kind. It is supplemented with castenets, a small wooden pair rattled in time with the performance.

In festive lyrics which are more vigorous and quicker the drum is used. Such lyrics are called 'Dhôlôrû' i.e. the lyrics sung in the accompaniment of drum. The bang of the drum is sometimes united with the boom of a pitcher.

Devotional songs are recited under the orchestral effect of the clash of cymbals, the tinkling of metal plate and the clapping of hands.

There are certain songs which are independent of instruments. But they demand a peculiar manner of singing. Bâkhân is an instance of such songs. They are in free verse. Their metre is irregular and is determined by undulations in tone. This is a group song.

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The leader of the group claps one of the hands on the ear while the other is held out in the air and goes with artistic motion up and down. The movement of hands indicates the variations in the note. This is the only form of lyric in Dogri which resembles the western harmony of sounds without losing its individual note and rhythm.

PART II



Pahari Art and Architecture

INTRODUCTION

Before the dawn of twentieth century there was a great urge for showing loyalty to the British Crown. Indian chiefs and dignitaries and majority of intelligentsia too, enamoured of western out-look, copied their masters in toto. They accepted the decisions of their 'gods', as if opinion expressed by a Britisher was ultimate and final. These people at the top were so much drunk deep with foreign knowledge that they actually ridiculed their own heritage—the traditional oriental art. They refused to concede the right of an artist to have a mental world of his own and give vent to his expressions with liberty. Being inspired by classic art of Europe, they could not tolerate unnatural form nor approved of elimination of anatomy, shade, light and perspective. They wanted nature and wished art to mirror the actual life of whom they had only a tactile experience. Unfortunately this attitude of theirs was most disconcerting and proved fatal for indigenous art of India. It succumbed to their outlook, as art badly requires patronage and appreciation. It was left to the western connoisseurs to give recognition to oriental art. It was late ; the harm done could not be undone, but still men like Mr. E. B. Havell, Percy Brown and A. K. Coomar Swamy, with their deep and intimate knowledge, harangued in favour of vanished Art. They classified Indian art into three main groups : Buddhist murals, Mughal miniatures and Rajput school.

Pahari Painting is a conglomeration of Rajisthani, Mughal and some ingredients of the art of the west, in the basic cohesive sands of Shivaliks which gave it a peculiar entity of its own. Its contribution to the

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cultural history of India is great indeed.

Antecedents of Pahari Painting : Ajanta, Sigiriya Bagh frescoes are the aesthetic expressions of a culture whose essential characteristics are synthesis and balance.

The walls and ceilings at Ajanta are covered with scenes drawn equally from the life of crowd and the life of devotee. The first depicts the joys of power, youth and glory, and the second represents ascetic's serene and tranquil life of meditation, which shows detachment, religious elevation, piety and faith. It is why Buddhist art is on the whole full of sorrow and piety. The worldly lust is brought in comparison with devotion for the divine. As regards the merit of this art, there is a joyous freedom in flow of line¹. The principle figure is drawn and arranged in composition in such a way that it needs no higgling efforts with tones through highlight and deep shadow. There seems no attempt to portray particular personality. It is populace in general. The colour schemes are charming and typical of the Buddhist culture. The figures are painted on dark background. The method of these artists was first to model their figures in a cool "grisaille," glazing their flesh tint over it later on, and so leading to a warm translucent grey effect. One of the great achievements of the Buddhist artist is observed in his treatment of gesture, especially in the expressive action of hands called 'mūdrā'. It has been remarked that perhaps late Roman work can show a similar feeling of movement, but only Renaissance Italian, the same grace of gesture.¹.

1. Indian Painting : Buddhist Frescoes, Page 77, by Percy Brown.

Mughal Paintings: Humayun, the vanquished king who reannexed northern India with the help of Persian king Shah Tamaspa was succeeded by his infant son, Akbar. Akbar proved a very intelligent and shrewed ruler. He was not only the founder of the great Empire of India after Ashoka, but fathered a school which originated with impact of two different cultures. Humayun himself brought two Safavi masters Mir Sayyid Ali and Khawja Abus Samad from Persia. The union of the persian and Rajput art thus resulted in an off-spring—the Mughal miniature painting in which the features of the parental art are distinctive; but as a whole, show individuality entirely its own. The sagacious Akbar possessed secular outlook. As he was a practical man he got translated the Hindu epics and engaged his artists to illustrate "Hamzah Nama" and other Persian manuscripts written during his regime. He had quite a number of Persian and Indian artists in his pay. But it fell to Jehangir, his son who was a keen patron of fine arts, particularly painting to develop Indo-Persian art to a full-fledged Mughal school. He was an ardent lover of nature and this royal tendency was fostered by the court. It is said that he had more than one hundred artists on regular pay. The Mughal school mainly produced scenes from actual life, huntings and fightings, battles and sieges, flora and fauna, durbars and pageants and, very rarely, religious incidents. In painting of potraits, Mughal art was the pioneer in India. Although Mughal kings bowed to the stern decrees of their faith, as far as religious-art subjects are concerned, they revelled in representation of actual facts. The Mughal was no

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mystic, like Hindu he was a practical individual. The paintings are notably conventional, especially in the treatment of figures, but the details of the background, if it is a landscape, reveal close acquaintance with trees, flowers and topography. The other features of this style are minuteness of treatment, decorative compositions, and extremely fine outline. Free use of gold on costumes and background and then application of elaboration in design and pattern were the qualities inherited from the Irani Kalam. Animals, as studies, are painted with consummate skill. In certain cases very fine details are shown, Hawk, turkey cocks, deer, elephants and horses when particularly studied show marvellous fidelity and keen interest in nature.

True Mughal production evinces more freedom and realism. It has calligraphic character in outline. The chief characteristics of the Mughal Kalam are the introduction of modeling with the help of delicate shading in fine retouch. It is a distinct improvement on flat "*tesse-rae*" treatment seen in the pictures of the Irani Kalam. The perspective is realised in distance and atmosphere. In short, the Mughal art is genuinely realistic and aristocratic. According to Karl-Khandarwala, it was established in 1567 C.

The Rajput Painting: Earliest traces of the Rajput painting are found in Gujarati illustrations in Jain manuscripts. This school took its name as such from Rajput Chiefs who patronised art of their time. The Rajput painting, though similar in all its technical aspects to the Mughal art, is democratic and in the main mystic. This art involves all the religious fervour

of the Ajanta frescoes, but it also embraces every aspect of Indian national life, and delves deep into the fascinating folk-lore of the country. From this it will be seen that the Rajput painting is essentially a people's art, produced naturally by the people for their own pleasure and edification. It is a vivid reflection of the simple life of the ordinary Indian village at work, at play, its religious ceremonies, its home life, and over and above, it mirrors the picturesque atmosphere of the land. The Mughal painter, living in court was in a sense a courtier. He was an employee of the king or a noble. He painted what he was ordered to do by the aristocracy. There was exalted atmosphere before his eyes. There was grandeur and majestic splendour all around him. In such environments how could he escape from the life ?

But in the words of Percy Brown, the Rajput painting is direct descendant of classical frescoes of Ajanta, more profound than the contemporary painting of the Mughals¹. The attitude of an Indian towards his traditions is summed up by Benjamin² in the following lines "We have followed the course of Indian art for a period of more than three thousand years. In that span of life of centuries we have seen hardly any deviation from a way presenting the divine in artistic terms which was fixed in that immemorial time of the Indus Civilization".

Dr. Goetz writes¹: Rajput painting has often been interpreted as timeless folk-art giving expression

1. Indian Painting by Percy Brown.
2. Indian Paintings by Benjamin.

1. See Rooplekha, 1961

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to the ageold romantic and mystic experience of Hindu tradition ignoring and ignored by the contemporaneous power politics of the Mughal Empire. However, the very amount of patient labour of experience needed to-produce those charming works of art placed them beyond the financial reach of those classes who, poor and ignorant of worldly knowledge, lead their simple life in child-like any yet profound wisdom, were objects of those powers which shape our conscious history and our civilizations. Rajput painting was a court-art, one aspect of a rich and refined civilization which flourished in the courts of the Rajput princes in the Mughal services and in the mansions of the nobles who had been their wassals and officers.....Rajput painting had a popular note, because the background of Rajput court life was Agriculture.

The proverbial love of Shri Krishna and Radha was a model which touched to the core of simple hearts. There was coincidence of inspired poets who sang songs of that divine love and devotion. It was an outlook more comprehensive and tasteful than dry philosophic discourses. Painters echoed the feelings of their brethren poets, whole-heartedly and enlivened their art with loveable scenes of immortal story of Radha-Krishna. This theme was more successfully illustrated by Pahari artists. They added to it idioms, matured technique, refined schematic colourful effects and inventiveness which made it go far ahead of their contemporary Rajasthani art and their masters, the Mughal painters. The Rajput school is further sub-divided into two main groups- Rajasthani and Pahari. Both the groups possess great similarity to each other.

The birth of the Mughal School stimulated and affected art of painting throughout the country. As whole of India came under the suzerainty of the Mughals, there was general inter-mingling of cultures. The Mughals School became a model. This mixed style and technique was honoured and accepted like currency from the royal mint. It was assimilated and absorbed to digestion everywhere in India.

In his articles, (in the Illustrated Weekly of India, 5th October, 1958) Karl-Khandalwala tried to refute the theory of existence of the Rajisthani school as independent of the Mughal school. (The substance is quoted in full as under :

"There is a loose talk partly caused by erotic thinking that the vital and splendid Rajisthani or Central Indian School, existed before the Akbari period of Mughal painting. It is even said that Rajisthani painting is a growth independent of Mughal Art. This proposition in our present state of knowledge is opposed to the evidence of actual material discovered to-date. We are told that a solitary illustrated manuscript of a cooking book called the "Niamat Nama" in the India Office Library, London, supposed to have been written for a Sultan Mandu a little after 1500 A. D. (the date has yet to be established) and may be much later, is the basis on which 16th century miniature painting had developed in Rajisthani Malwa and further afield. And he still quotes certain manuscript illustration of the late 16th century and very early 17th century such as the Mrigwati of the Bharat Kala Bhawan. The Chandra-Panchasika of N.C. Mehta; the Laur Chandura

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of Lahore Museum and the Gita Govind of Prince of Wales Museum, have been referred to pre-Akbari painting. He persists that Maha Purana bears the Mughal Gujrati impact which was painted near Delhi in 1540, whose illustrations were published by Dr. Moti Chandra, in the Illustrated Weekly of India January 20, 1958. He says that progress of Rajisthani was very rapid after 16th century.

Evolution of Pahari Painting: The Mughal over-lords were closely connected with the Rajisthani Rajas. As this close social and political impact yielded most fascinating results for almost a century. The Rajisthani school began to lose its inventiveness and became more imitative of Mughal school. At about this time, approximately the last quarter of 17th century, a movement in miniature painting came into being and that is what is known as pahari painting. Like the Rajisthani school, it is also a creation of the influence of Mughals which brought about new concept of miniature painting all over the country. A very important fact to remember is that this new concept came at a time, when great Vaishnava renaissance in song, dance and literature was at its height. But for this circumstance, these developments in art referred to generally as Rajisthani and Pahari painting may well have taken another and not so vigorous course. Karl-Khandawala adds that Mughal painting helped greatly to move the outward forms of these new developments to indicate a less convention bound approach and to inspire a new creative urge, but expression of that urge came from a source very foreign to the aristocratic court art of the Mughals. It came from a creed that had

become a way of life to teeming millions all over the country. The great Bhakti cult in the form of the worship of Sri Krishan has conjured up not only a path to salvation, but had created a vista of lyrical beauty which was a refuge for the most sorely afflicted minds. This mystical-erotic cult in which the amours of the blue God with his milk-maids of Braj are so dominant; proved to be a powerful inspiration to creative activity in every form of Art. This was the world unknown and incomprehensible to the Mughal overlord, but which plucked at the very heart strings of ruler and subject alike in the Rajput States of Rajasthan, and in the Rajput Hill principalities of Punjab. And these painting were produced for the edification of the Rajput aristocracy. Common people had no knowledge of these paintings. And there were no Museums in those days. Thus in one sense not only Mughal but Rajasthani and Pahari painting was a court art. Benjamin Rawland¹, speaking of Pahari art says, "In the 18th century Pahari painting of the Hill States again has a quality of graceful line, a softer colouring (within a limited range) which differentiates it both from Rajput and Mughal painting of the earlier types but it is indebted in different ways to both and he further adds Pahari art has a history which, as the paintings themselves make it clear, owes much both to Mughals examples and later to Europe. And it has points in common with archaic art. Yet it has distinctive qualities of its own; charm and spontaneity of drawing and individual scale of colours, a flow of graceful line, a playfulness and lightness found

1. Indian Painting.

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nowhere else. It is full of sympathetic glimpses of scenery of hill and forest, and of idealised village routine. It excels in its female figures and like the painting of Rajputana in the intimate portrayal of animal life¹.

In its later manifestations it has certain marked mannerism; its sweetness turns into sentimentality, the poses and undulating lines of the garments become stereotyped and stale. But it never entirely loses its attraction and even in the latest work one can find examples of the old freshness and poetic impulse¹. In the end he concludes by saying, "that by Circa 1625 the Rajisthani school was firmly established and its modes and expression were brilliantly diverse and enchantingly colourful. It was just at this stage that miniature art came into being. This was Pahari painting¹.

To trace out the history of influence that effected and permeated and those that just tinged and vanished has become tedious job, because time often like a whirl-wind has done havoc by obliterating the marks of cavalcades that passed before ravages of time. Inconoclastic fanaticism, apathy and ignorance of people all put together were responsible for loss of such a material which could bridge over lapses of history and fill up the blanks. Unfortunately India generally as a whole had no tendency to record history; what to speak of hilly areas which were very remote from

1 Indian Painting.

1. Karl Khandalwala—

centre, where culture and civilization had to tr slowly ? Here even archaeological research for mediaeval and still older traces of cultural affinity of the area with that of rest of the country is negligible. The area of Siwaliks is a virgin soil for historians and archaeologist.s Half-burried remains of monuments still look askance for recognition. There are areas which cover treasure of information about Gupta, Rajisthani, Pathan, Mughals and Sikh cultures which moulded the history of Siwaliks.

Akbar had his benign suzerainty over the Rajput Rajas of Rajisthan and over the Punjab Hill States in the nearby Himalayan terrain. It is unanimously agreed that there were principalities of Pahari chiefs in Kangra, Guler, Chamba, Basholi, Kulu, Mandi, Suket, Garhwal and Jammu at that time. Akbar started the policy of keeping the princes and their relatives as hostages to ensure loyalty in far-flung domains. These princess were required to reside in the capital. This political advantage brought about a new cultural approach; mutual intercourse of culture started. These Pahari Rajas were quick to assimilate the culture of Akbar's court. One of these cultural pursuits which was in vogue was that of book illustration .

1. It was in 1675, or after, that Pahari school came into being. As Pahari Rajas were not wealthier than the Rajisthani chiefs, they were a bit slower to take up the initiative. They lagged behind three quarters of a century. According to Karl-Khandalwala it was Rajas Kirpal Pal, of Basholi, who was first to

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patronize artists regularly. A very interesting series of illustrations of 'Rasmanjari' painted by Devi Dass during 1694-95 A. D. came into existence.

2. According to some historians certain families did migrate from Rajisthan for Siwaliks to take refuge. Some powerful persons using their influence again succeeded in founding small principalities. Thus culture from central India found its way in these far-off hills. When some person got foot-hold and importance naturally his adherents must have joined him later, in his new home.

3. Princes from Siwaliks in Mughal court were too eager to copy mode of life prevalent in the court of their overlord, and must have tried to decorate their miniature courts with such embellishment which expressed their taste and culture, because the presence of luminaries, master painters and musicians added lustre to their prestige and enlightenment.

4. Dara Shakoh left for Kangra with a fairly big retinue and it is believed that a few artists of Mughal court accompanied their patron.

5. In 18th century purist Mughal Emperor Aurangzeb showed cold shoulder to artists and musicians and there was general dispersal of gifted persons. Poor artists, deprived of shelter and patronage, were forced to leave their ancestral home in search of livelihood. They moved to adjoining areas. On the other hand, the Silwalik chiefs welcomed the refugee genious. It is now an admitted fact that the some artist families settled in Guler, Kangra and Jammu.

6. After the death of Aurangzeb, the Mughal reign stepped on to the path of decline. The Mughal rule was tottering. Later kings were too weak to hold on. Invasions from North became too frequent. Nadir Shah advanced upto Delhi and left the city in ruins. His invasion made lives of the people unsafe. He was followed by Ahmed Shah Abdali, the Pathan king who attacked India several times simply for the sake of loot.

These successive defeats and misrule of nominal kings drove the peace-loving people to places of security and patronage. At this moment comparative peace and tranquillity in the Northern Hills attracted people to migrate. It was the time when Raja Ranjit Dev was ruling in Jammu, who received these refugees with kindness. There was a regular colony in Jammu for these emigrants. Names of some artists with families are also available in support of the truth. Nain Sukh was one of those gifted persons who worked in Jasrota as well as in Jammu.

Artists. Good artist has very rarely a practical interest in any thing, but his Art. Artist had to qualify with Dev Gunnas; such as humility, magnanimity, uprightness, prudence, temperateness, simplicity, ingeneousness and purity, because he got from his gods inspiration continually for perfection. Roerich says, "The Chinese artist only set to work after he had concentrated all his spiritual energies. The Byzantine made image only when he had prayed and fasted.

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The common complaint about Indian art and about artist is that it is all anonymous. Very little is known about Indian artist. But the old art shows that this vogue personality possessed character and was man of consequence.

Guler :- School of Painting. Raja Hari Chand after the invasion of Timur succeeded to the Gadi of Kangra. Story goes one day while he was hunting in a jungle, he lost his way and was separated from his followers. In search of a path at night he fell down in a pit. Rest of the party made thorough search which continued for days together but without success. The matter was reported in the capital. Still more search followed but no trace of the Raja was found. Ultimately he was taken for dead. His Rani performed sati and his younger brother succeeded to the throne. A chance visitor, a merchant, passed by the ditch and took him out. But when Raja learnt that he had been taken for dead by family and people, he avoided to be disclosed. He remained in disguise for some time and later made a fort at the junction of two rivers and founded the town of Haripur and was thus the first ruler of Guler with his capital in Haripur. Being older than his successor in Kangra, he retained a higher order of social precedence within the family unit, the Katoch Rajput clan. This higher status was inherited by his descendants and as a result it was Kangra which invariably looked towards Guler, and not Guler to Kangra,

According to W. C. Archer¹ the state of Guler

1. Guler Notes from W. G. Archer's Panjab Hill Painting page 88.

played a decisive part in the development of Pahari painting in the 18th century. Not only did it develop a local art of the greatest delicacy and charm but the final version of this Guler style was taken to Kangra in about 1780, thus becoming the Kangra style itself. Guler is not merely one of the 38 centres of Pahari art; it is an originator and breeder of the greatest style in all the hill states. Guler was founded as an off shoot of Kangra. A series of unusual circumstances have given it a special relationship to the paternal state. How far this relationship led to constant respect by Kangra residents for Guler taste one cannot say. But if this powerful State did, in fact, adopt the art of its minor neighbour, the assistance of this special relationship may well have been a contributing factor. The geographical position of Guler was also favourable to it. It was nearest and accessible from the plains, and as a result, continually subject to outward influence. Its ruler achieved military glory in wars conducted under the Mughal aegis Raja Rup Chand (1610-35) waged 22 campaigns in the hills, but largely at the instance of overlord Emperor Shah Jahan. Raja Man Singh (1635-61) achieved renown as a general of Aurangzeb, while Bikram Singh (1661-75) also served in the imperial forces. In such circumstances a small border state could hardly aspire to great political influence, when its ruler himself was attending duties of his overlord. And it is probable that as Mughal Empire was on its decline in the early 18th century due to the weakness of rulers under the threats of Persian and Afghan invasions, it was the remoter states such as Jammu, Basohli, Chamba and Kangra which could profit by the turmoil

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and they actually began to gain power. In the reign of three rulers, who were closely connected or were having contact with centre, political advancement seems to have played only minor part in their lives. But they could easily get interested in culture. Raja Daleep Singh (1695-1730) kept clear from major wars. Raja Govardhan Singh (1730-1773) impinged so little on outside events; that the Punjab historians Hutchinson and Vogel have only been able to conjecture his dates¹. Parkash Singh (1773-90) is mainly remembered for preserving the states intact without recourse to war. Geography in fact is the main clue to Guler developments. It was because the state was close to plains and its Rajas were precluded from meddling with politics and thus were free to cultivate the arts. And the same nearness to the plains made possible an equally important development by stimulation to outside artists. Throughout 17th and 18th centuries the centres with naturalistic skill were all in close contact with Guler court. With the decline of the Empire, there occurred a far more general diffusion of the Mughal style and while we may not assume that artists migrated from Delhi to the Hills, painters of the fringes moved much further in. If the rise of Kangra Painting is due to the inoculation of a local style with Mughal refinement and naturalism, then Guler, at the foot of Kangra, was better situated for fostering this development.

Archer further adds, 'Ajit Ghose who visited the State in present century noted that the tradition was still strong, that Haripur, the capital of Guler, was a

1. Punjab Hill Painting by W. G. Archer, Page 18

most important centre of Kangra art, almost down the time of late Raja Raghunath Singh.'

G. C. French¹ gives valuable account of Raja of Guler's family collection. He describes the portrait of Raja Bikram Singh and Gobardhan Singh listening to music. Gobardhan Singh was fond of horses. The neighbouring Mughal Governor coveted for the splendid charger which the Raja had. The Raja refused and war followed. The Raja defeated the Mughal army and retained the horse. This horse was constantly depicted by artists. The school did exist under Gobardhan Singh (1730-73) and it is an incontestable fact. Archer says, "Painting on Ramayana published by him, formerly taken for Jammu paintings, are Guler's and are an early phase of painting in the time of Raja Daleep Singh(1695-1730)." A picture dated 1743 is a good key for further study of Guler Kalam. The third stage can be illustrated with some paintings of trees loaded with blossoms, representing delicate beauty and youth revelling in moonshine of pleasure. Imagery is full of romance. Tall figures possess polish and their carriage depicts aristocratic life of garden and pavilions. In a painting, a newly-married bride is being conducted to her husband by two women. An experienced old lady accompanies the girl, who, uninitiated in new atmosphere, not conversant and familiar with new home, people and their manners, moves hesitatingly, but is encouraged by the old lady who imparts information and secrets of the family and its manners. The mashal bearer, though of low origin,

1. Himalyan Art, 1931

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is a beauty incarnate. She looks at the lady with approval and interest. A picture in Dogra Art Gallery, Jammu, illustrates the fight of Rama with Khardooshan. The scene depicts dark tempestous atmosphere, meaning thereby the severe fight that has begun. The figure of Rama shows valour of a hero who could meet the situation single-handed. About seven paintings of this set were sold from Jammu. A set of 8 pictures, illustrates the story of Raja Karan who used to give away one maund of gold in charities with the blessings of Tara Devi, for whom he daily offered his head to be cooked and the Devi would revive him daily. Then there is a picture where in a jungle is all on fire, and Shri Krishna, with his divine power, eats the fire and saves his kine and Gopes from being burnt. Fortunately, a set of very beautiful paintings, now hanging in Amar Palace, Jammu was presented to Sadar-i-Riyasat Kashmir by Padha Kunj Lal of Basohli. This set consists of illustrations from the story of Nal-Damayanti. It is wonderfully fresh and well-kept. It has incorporated modern values with very clean and ingenious way. The artist has used cast-shadow sparingly to give life to the story. In one place, Damayanti who is mad with love, garlands a visionary figure of Raja Nal. The space for the figure is left clean with no colour coat, meaning thereby that the Raja does not actually exist there but the princess is simply tempted by hallucination of a mental picture. The picture of blank space is the exact representation of a form repeated on every piece. Then there is a reflected picture of turret, a grand execution. The reflection in Indian painting is new experiment which has successfully been done. Some poses attempted by

the artist are quite new to Pahari school and seem studies from actual life. The school had acclimatized itself with the Mughal technique. There we have obvious connection between these stages but there are equally obvious gaps in old Guler paintings. In the finest works of this school, the technique is immaculate, a heritage of Mughal painting, to which it owed much. But it is very different from Mughal art though it possesses the same aristocratic veneer.

Red, white and sombre blue persist. Kangra has naturalistic back-ground, which does not exist in Guler. There is a bit primitive setting in Guler. Wide-roofed pavilion, the centre with carpet, cypresses and plantain, decoration in pale in wall of pavilions, suggest Kangra Kalam. The cypresses are slim, spearlike in Guler. Often flowers symbolise the girl's juvenescene and superlative lovely forms. Colours in the advanced Guler Kalam pale down to tints and their tints are numerous. Some very beautiful colours are set in light scheme. Pleasure exists in moonshine of pale harmonies where scarlet poppies or tulips suggest amorous themes.

Hundreds of Guler pictures were exported from Jammu. Matrimonial alliances were responsible for this number. As compared with Kangra school, the colours applied in this school are not thick and the glue used is dehydrant, by virtue of which the colours scale off easily and had less of durability.

Kangra School : There are different versions about the establishment of Kangra school. According to one view-point, it came into being in 1775 A. D., in the reign of Raja Sansar Chand who succeeded his father

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Tegh Chand (1774-1776) when he was only 30 years old, British traveller Moorcraft, writing in 1820, gives the dates of his reign (1775-1823); but A. K. Coomarswamy quoting Hutchinson and Vogel in a paper in the Journal of the Punjab Historical Society dates (1776-1824). A. D. Moorcraft writes that the Kangra court of Raja Sansar Chand contained a large and flourishing school of gifted artists. His dazzling entourage set up a brilliant and artistic court and this is confirmed by Mohammedan historian of the Punjab, Mohayy-ud-din

The Raja could not have exercised his personal influence prior to 1785 or 1790, yet by this time so developed was Kangra style that it had spread to Chamba where his rival, Raj Singh was painted in the Kangra manner. According to Archer¹ the time of birth of the Kangra School is near to 1760-1780. Lionel Heath says, "it is possible that there was a certain vogue for painting in Kashmir and Jammu, but I can discover no really indigenous school of painting in Kangra. It looks true when we don't find any trace of indigenous painting of the school previous to the developed stage. If it had been in existence, it must have come to light. But on the other hand, Kangra school was already in existence before the said Raja actually began to patronize it".

Raja Sansar Chand was fascinated by painting and played supreme role in its general advancement. The style must equally and obviously have originated

1. Punjab Hill Painting

2. Indian Painting in Wembelly Exhibition, 1924

at an earlier date. The reign of his grand-father, Ghemand Chand (1751-1774) A. D. hardly provides the answer, for scarcely any paintings have been discovered which are at all connected with him.

There is certainly no indication of any highly developed school in Kangra prior to Sansar Chand. Archer says that it is still a great problem from where this style came. Another art critic opines in a similar way and says, The Kangra painting appears to have less direct connection with any previous school, although Kangra influence is discernible in most of the Pahari schools in its method, colour and style. This mannerism is very marked, both in technique and convention. In the words of O. C. Ganguly, But it is in the Kangra phase that Rajisthani painting achieved its supreme development and exquisite refinement. The Kangra painters led by Mola Ram of Garhwal have contributed the finishing chapter in the whole history of Indian painting. They represent the last rays of a sunny day, that colour with their mystical and spiritual emotion, the trailing clouds which hover round the brilliant sunset of old Indian Art. Upto 1926 a few gifted painters still worked in Kangra. G. C. French in Himalayan Art in 1931 gives names of four artists : Nandu, Huzuri, Gulabu Ram and Lachman Dass who still worked when he visited Kangra. And it is reasonable to believe that some painters were working throughout 19th century, in spite of the devastation caused by the Gurkha invasions from 1805 to 1809 and during the reign of Sansar Chand's successor, Anirudh Chand (1823-9) who was a nominal ruler and last but not the least, the great earthquake in 1905 that left the

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area in ruins. It must have resulted in practical dispersal of artists in Kangra. It is believed that some artists left for Lahore and Amritsar and there they started work for Sikh Rajas. And in similar manner, others must have been absorbed in neighbouring states. This fact is illustrated by the author of the book "Punjab Hill Painting"—W. G. Archer. "Banarsi Dass the grand father of Mola Ram came to Gharwal with his two sons Sham Das and Hari Das in the court of Prithvi Shah in Tehri as a refugee with Suleman Shikoh (1660) who was entrusted by Aurangzeb to Maharaja Mirza Jai Singh son of Ram Singh". When Mola Ram entered Kangra, nobody can say, but he received maximum amount of encouragement in the court of Raja Sansar Chand. And this encouragement was a temptation which no genius could resist. The patronage and special interest of the Raja not only brought Kangra into lime-light, but the fame of this area became immortal. Mughal idioms, technique, composition and colour schemes underwent transformation and carried success many steps further. The art became symbolical with the introduction of imageries. Colour, whereas it kept the brilliance, it acquired pleasant effects in schemes. The technique has multitudinous experiments for the attainment of refinement and softness; composition became comprehensible and smooth. The rigidity in architecture was modified for mildness. Khaka drawings illustrating the book 'Rajput Paintings' of Coomarswamy have well-planned composition in architecture, which exemplifies how neat and scrupulous Kangra artists were with their arrangement of angular subject. The architecture is disciplined for illustration

of episodes. There is humanistic touch in the representation of animals. As for figure, conventional female form achieved most bewitching beauty. The eyes, nose, lips, hands and proportion of form, with draperies, all received special consideration and became delicate to a marvellous extent.

There are several parallels for eyes referred to in Indian literature : Kamal Nainī (Lotus-eyed), Mrignainī (gazelle-eyed), Meenakshi (eyes like the shape of a fish), Badami (Almond shape) and so on. But the eyes that Kangra artists painted had no parallel. A realist may criticise full-eyed profile, but should never forget that Indian art had never copied nature as it is. Every shape an artist saw was formalised to the satisfaction of his ideal. He did not care to know how the things looked from a particular angle. Anyhow later on, he started to give cast shade in nocturne. It was Kangra school that introduced landscape as background for figures, and we see in them form in perspective, tone and colour, delightfully felt and expressed. The trees are less conventionally treated. In certain pieces, the picturesque effect is more realistically realised. The scintillation of gold border, priming paper with gold for getting softness, decoration of border (hashia), the creation of movement, psychological use of colour, suggesting behaviour of articles and cloud studies were the things that Kangra school contributed to Pahari school. Portraiture of Kangra school is as good as that of Mughal school. Lately, some superb pieces of Pahari art were on view after two centuries of concealment. A collection of very rare paintings was presented to

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Dr. Karan Singh Ji by Kunj Lal Padha of Basohli. Picture No. I (from left Entrance Hall, Amar Mahal Palace) is a specimen of perfection in Pahari art to which the picture seems to bear a testimony. The arcade which leads the eye into action is a good example of recession which clearly shows that the school was conscious of perspective, although it did not use it deliberately. Then there is No. 41 (Durbar Hall) which illustrates a cloudy scene which is a beautiful example of realism in Kangra art. In Plate No. 17, 2392, in Rajput Painting by A. K. Coomarswamy, there are some brush drawings. The diagonal composition of clouds and pageants at ceremonials are masterly accommodated in the space. The colour scheme bears psychological effect on festive occasions. In some plates No. 27 and No. 36, Amar Mahal, this is so inclusive and gives such concrete picture of romantic interest, that they appear a feast of colours. The abiding fame due to its leadership in visual art is, without contention, its own in the history of Indian art.

Benjamin Rawland says, "The Kangra miniatures can best be defined as coloured drawings, since their peculiar lyric quality depends almost entirely on the exquisite and meaningful definition of form in lineal terms. The female figures are imbued with an attenuated moving grace. Although conceived as types, they have entirely individual quality of voluptuousness and attraction, imparted perhaps most of all by the rhythmic elegance of their pose and gestures. The drawing of herd of cows is masterly in its suggestion of the animals pressing towards the village gate and the artist's realisation of the essential articulation and movement

of individual animal'."

The faint blue grey shading in the face, which serves to give a suggestion of relief as well as to impart a kind of translucency to the completion, is only the last refinement of the entirely abstract chiaroscuro employed in the ancient classic of Indian painting.

Kangra painter is fond of long sweeping lines that not only impart a feeling of gentle movement and grace to the figures, but have an entirely abstract aesthetic appeal in the beauty of their rhythmic organisation. The draughtman is always entirely sure of his capacity, and employs lines of varying thickness to emphasize or suppress the position of forms of objects in space.

There is a soft powdery harmony in the pattern of the chrome-yellow and vermillion notes of the women's garments set by the chalky whiteness of the architecture which is peculiar to the Kangra School.

The Kangra painting is so animated and natural in terms of everyday life, in the presentation of an event from the legend of Krishna that it may be described as a kind of loving idealisation of the village life of Hindustan, a transfiguration of day-to-day experience in much of the same Duccio's entry.

In some old Kangra pieces, according to Archer, some artist from Jammu must have joined his brethren in Kangra. The picture of Ghamand Chand is a clear indication of the fact as the idioms are Jammu's.

It would not be out of place to mention that a set of twenty-one paintings, illustrating Hamir Hath was

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presented to Raja Ishwari Sen of Mandi by a well-known artist, Sanju, on the 16th Magh, 1810. These paintings could hardly be executed by the artist in Kangra itself as the city was under siege and Raja Sansar Chand was besieged on all sides. Most probably Sanju must have left the court earlier, before the city was actually surrounded by invaders. The subject refers to the insistence of Raja Hamir who was insulted in the court of Prithvi Raj Chohan of Delhi, to whom his sister was married. It shows that the conduct of Hamir must have become proverbial with Pahari Rajas. And it also gives clear proof of mutual regard and pride of the Pahari chiefs of one and the same region. The best Kangra works belong to the period of 1775-1800 A. D.

Chamba School. The antiquity of Chamba state is well illustrated by stone slabs and other documents lying in Raja Bhuri Singh Museum of the town. The Museum was arranged by H. P. H. Vogel, Ph. D., Superintendent, Archaeological Survey of Northern India.

1. A stone slab on Shiva temple refers to the founder, a Rana chieftain, who held sway in Saho Valley previous to the foundation of Chamba, 10th Century, A. D.
2. Another inscription dated in the reign of Raja Vidagdha, grandson of Sahilla, the founder of Chamba. Raja Vidagdha must have been in power in the latter half of the 10th century.

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3. A fountain-enclosure at Devi Kohli yields inscriptions in Sanskrit. These Shlokas are in enology of Rana Nagpala who was honoured by Lalitaditya
4. Stone slab found in Saraban Pargana Saho, inscribed with twenty-two stanzas in praise of Lady Som Prabha, daughter of the chief of Kishkindhika (the ancient name of Himigiri Pargana). This lady was married to Satyaki, the son of Bhegota, a local Rana who ruled over a part of Saho valley. Her husband, in order to establish an unshaken friendship between her and the mountain-daughter, Parvati, built a temple by the name of Chander Sekhra. This temple is 9th to 10th-Century old. Fragmentary stones form Banota pargana—Lal Tikri Churah—which contains the name of Raja Som Verman, the successor of Raja Sala Vahana. Som Verman must have lived in 11th Century.
5. Copper plate issued by Yuga Kara Verman, son of successor of Sahilla A. D. 950 onwards.
6. Sahilla was the founder of Chamba town ; he extols his victories over the Keras, the Sanmatika and the ruler of Duggar, the country of Dogras.

Such magnificent written record proves that Chamba state was the oldest of Hill States in Siwaliks.

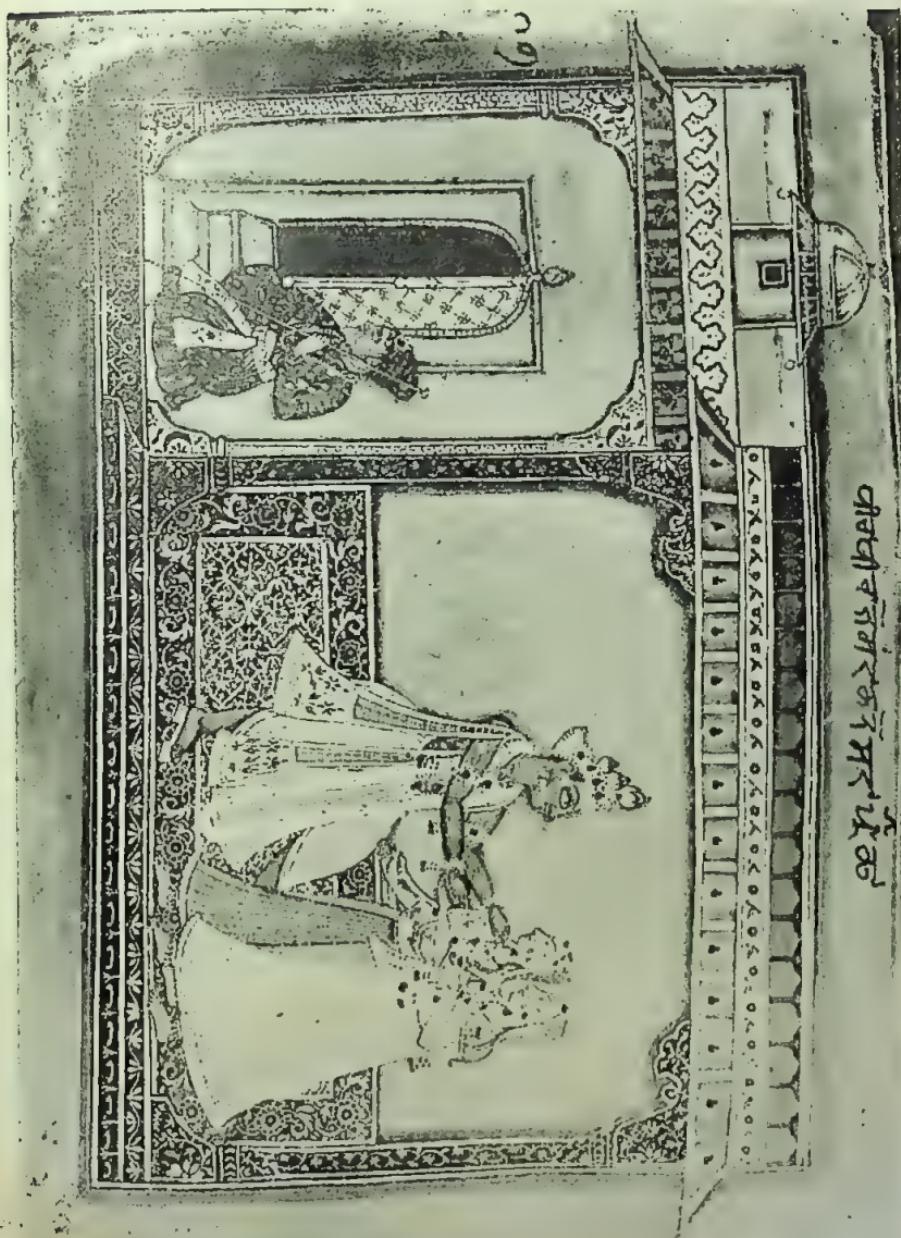
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The presence of datable architecture goes in favour of the state and it is itself an authenticated document. The state remained on good terms with neighbouring states. Raja Umed Singh (1748-64 A. D.) was brother-in-law of Ranjit Dev who recommended to Ahmed Shah Durrani for a Jagir for the Raja of Chamba in Pathya Pargana (Kangra). There is a royal Sanad in Persian under the seal of Shah-Zaman (1794-1808) A. D. to perform the services of Dewani in conjunction with Raja Sampuran Dev of Jammu.

Raja Raj Singh (1764-94) son of Umed Singh was a great lover of art of painting. Before Raja Sansar Chand could help and patronise art in his country in Kangra style, it had already spread to Chamba ; his rival, Raj Singh was painted in Kangra manner. Raja Raj Singh succeeded in defeating Jammu army in (1775), conquered Basohli in 1782 and invaded Kishtwar in 1786. These successes impressed Guler artists and they migrated to Chamba. But before the migration of these artists, some school must have been in existence in the area, being quite near to Basohli where an indigenous school was already existing Chamba school, after the settlement of Guler artists adopted Guler for delicacy and refinement.

Basohli School: A stone slab in Chamba Museum refers to Raja Trailokya of Balot (Billawara), Sanskrit Vallapura. Shortly before Kalsa of Rajtrangini, who was a contemporary of Anant of Kashmir (A.D. 1028-1063). Billawar had been capital of Basohli Rajas for some period. The rulers of Basohli

वीरदीवान्तेवरक्षेसरप्रक





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were originally Balauria Rajputs. A Balauria Raja gained temporary possession of Churah (Chamba) in the 11th or 12th century.

Pabbhur of famous remains, now Thelora Village in Ram Nagar Tehsil, constituted as part of Basohli state. These monuments must have been part of a culture of 10th or 11th century. Similar monuments scattered singly all over the area are found in abundance which speak of the antiquity of the area. Basohli, with most of the other hill states, submitted to Akbar in 1590 during Zain Khan Koka's campaign. Krishan Pal, who founded the old capital of Basohli in 1630, was imprisoned by Jahangir from 1611-27.

In 1918, the Curator, Central Museum, Lahore was the first to recognise Basohli School, by whom some paintings, inscribed by an artist were also found. One of them, dated 1695, was first published by Hira Nand Shastri. Part of yet another series illustrating the Geet Govind, dated 1730, was also found in the same Museum.

A critic writes, "In the remote Hill State of Basohli in the western Himalayas, two of the qualities of Rajput paintings were outstanding till the year 1700, the felicity of composition and brilliant juxtaposition of colours. If some of the intimacy and the dance movement of the school of Rajput painting are here missing, there is an even greater emotional tension. The male figures generally preserve the fashions of the period of Jahangir (1606-28). Colour is used as flat pattern and great play is made with white and with transparent

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muslins." Wilkinson says, "Rajput painting at its most typical, as in the primitives of Bundhel Khand and Basohli, is more abstract and generalised, less personal and less dependent on the minutiae of technique. It bears clear traces of kinship with mural art in its bold outline so different from the Mughal painter's searching line in light colours and monumental character. Rajput painting is obviously close to folk art and it did not lose this character by being cultivated mainly at the courts of the various rulers."

It is gratifying to note particularly in this school that pictures are seen with captions in Takri. Some paintings illustrating verses have shlokas written on their back. The dated pictures evidently show the antiquity of indigenous school present in the place. Basohli is considered an off-shoot of Rajisthani Kalam. There is much resemblance between both the schools. There are certain titles derived from Rajisthani. For instance, Rana and Saho have their origin in Rajasthan. They were awarded to personalities distinguishing themselves in the eyes of their overlords. Whatever be the case, it was in 15th century when the chiefs from all over India were required to reside in the Mughal court that exchange of cultures began. The policy of Mughal rulers to keep chieftains and Rajas as hostages in the capital led to the mingling of cultures. And it must have been in such an atmosphere that Pahari chiefs came into contact with their brethren Rajputs of Rajasthan. It has also been seen many a time that quarrels of feudal chiefs within their family compelled the weaker for flight or exile and thus the vanquished chiefs, threatened

with death and ignominy, ran for safety to these remote hills.

Pala dynasty in Basohli was established by Bhupat Lal (1618-1635). But the town of Basohli had been founded by Bisupal. Raja Kirpal Pal (1678-93) was the first ruler of Basohli to patronise artists regularly. 'Rasmanjari' was painted by Devi Dass during 1694-95 A.D. Karl-Khanda!awala in his article says, "Basohli school had great individuality, though it is clear that those who created this style were trained in or had been influenced by Mughal painting of Aurangzeb period. It is very different from the Mughal miniature art. Though awareness of Rajisthani exists in the school of Basohli or to the coming into being of Basohli school, there was no miniature school in hill states. Yet suddenly, in the last quarter of the 17th century, we find a style that is primitively vigorous and has an archaic outlook but nevertheless possessing a near sophisticated assurance in the technical aspect of its drawings and the treatment of colour¹."

For all that there was driving force of Vaishnava renaissance which gave it intensity of purpose and brilliance of conception. The author of the article opines that some gifted genius, well-versed in the technique of the efficient though decadent Mughal art of Aurangzeb's period and also fully alive to the vivid colour sense of the early Rajisthani and Gujarati style, found his way to the Basohli court of Kirpal Singh, and there created the Basohli masterpieces, pulsating with brilliant hot rhyming colour, a vitality almost primitive in expression and intensity that can be best described as savage. One can imagine

1. Illustrated Weekly of India, October 5, 1958.

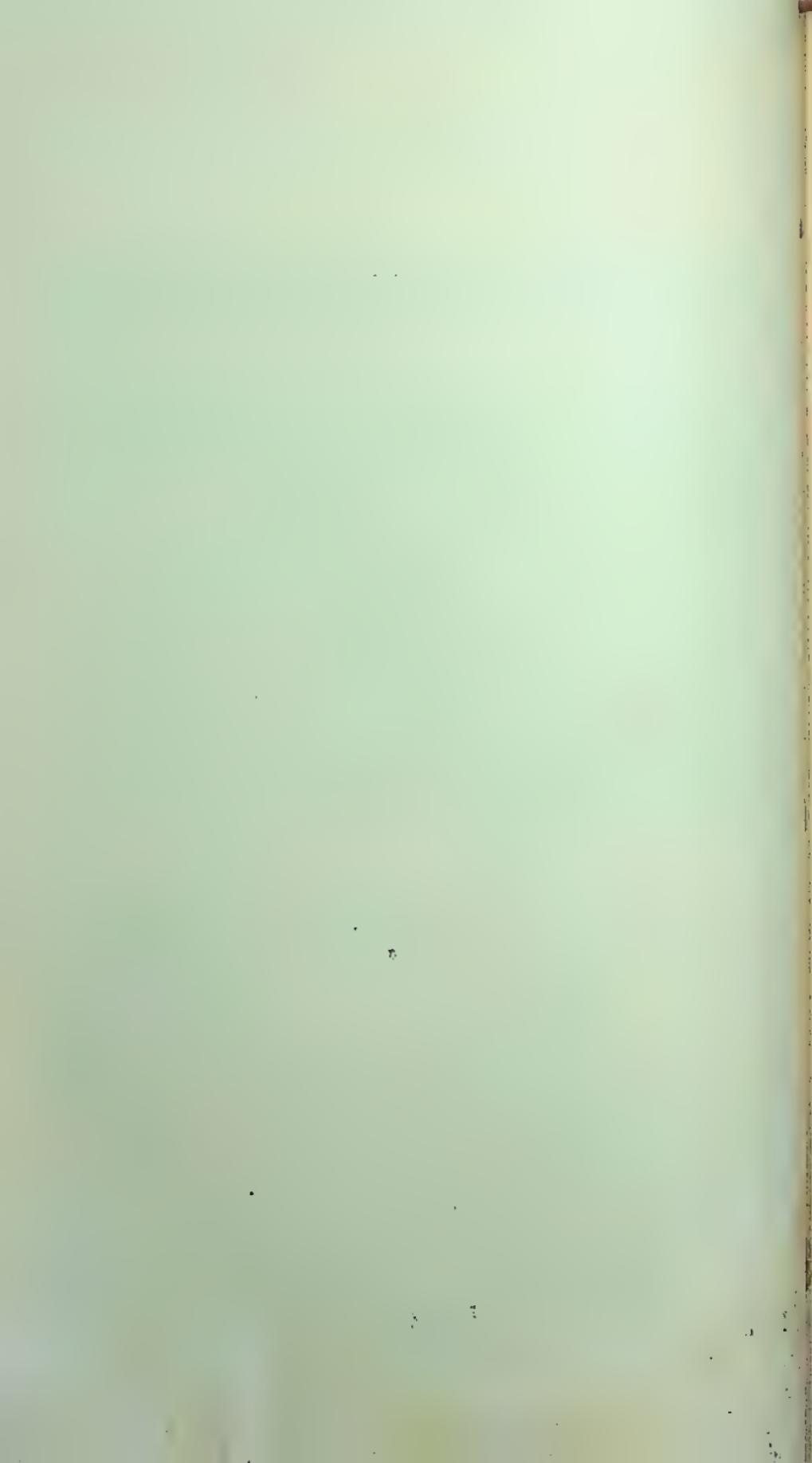
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how such creations must have fascinated the brave, passionate and far-from-sophisticated Rajas and members of their court. Whatever its origin, the Basohli style soon became norm in the hills. Ateliers grew up rapidly in the early 18th century, all copying the Basohli style. Khandalawala continues that this intensity in the school was due to not only Vaishnava revival, but due to the mental make-up of Rajas, ardent, colourful, impetuous and rugged like the hills in which they lived. Rasmanjari, Ramayana, Geet Govind and Raghmala, with hundred illustrations each in a set, were prepared. The author reminds that he had already declared in 1938 that the Basohli Kalam was the greatest school of Indian miniature painting. Later paintings lost that vigour and became drier. Raja Amrit Pal built a famous palace described as wonder of the hills in mixed style. It was seven stories high and had murals all along in it. It is a great pity that this monument should have been razed to the ground by human hands into a heap of rubble. Later on, Medini Pal (1725-36) encouraged the traditional art as was usually done by his family.

The school progressed and kept on receiving fresh influences through the neighbouring Chamba which was having them from Kangra and Guler. Maharaja Gulab Singh who was extending his territory, and annexed Basohli for Jammu in 1846. Basohli was also defeated by Raja of Chamba during the reign of Raja Raj Singh but after that there were always neighbourly feelings between the two states. In the living memory of some people, art of painting in Basohli was still alive. At the visit of the author



GO DOHAN
(Late Basohli School)



he was informed of five such persons who continued to paint in the old style : Ranju, his son Khandu and grandson, Sawan, were a family of artists. Ahmedu was a Mohammedan artist, and Bhag Mal of Kangra, a gold-smith by birth, who later left Basohli in search of livelihood.

A family of hereditary hakims (Padha Brahmins), attached to Basohli rulers, had a very big collection of paintings which must have been the property of ruling family. A part of the Rasmanjari set and some Kangra paintings (belonging to Nurpur school) were presented to the then Prime Minister, Bakhshi Ghulam Mohammad. It is perhaps part of the same set that we find illustrated in the book 'Rajput Painting' by A. K. Coomarswamy. Another set of about 75 paintings was presented to Sadar-i-Riyasat, Dr. Karan Singh Ji. Most probably there must be many more paintings in possession of the family.

Basohli town was filled with refugees from Kashmir whenever the valley was invaded by famines. Some skilled families of artisans moved in this area and ultimately settled permanently there. Handicrafts in Basohli prospered under the shelter of Pal Rajas. Trade of shawal-making continued for a considerable time. It is said that there were 1400 shops in the town. And Basohli was an industrial city in the past. Not only useful crafts flourished but there was also the decorative art whose presence is invariably illustrated in the paintings of the above-mentioned set. These Kammagars or Kamgars were specially skilled in floral design and have played important role in the history of Pahari painting.

which has remained unnoticed and unsung. It is possible that there was an exchange : Kammagars might have been tempted to learn figure-drawing from local artists who learnt decorative floral design brought by Kashmiri refugees. There is a fairly large population of Kashmiri-speaking people in Basohli. Now the old trades have ceased to exist. The bonafides of the Basohli school have been made public and its status established by critics. As there was growing demand for Basohli pieces, there was an influx of dealers from far and near. Attention of local tradesmen was also diverted by the stir to join hands in the unusual new trade. One Ghulam Hussain, a local influential, was a dealer of curios who used to collect paintings and export them. He was a business man who knew markets for such commodities. He was responsible for the export of most of the national treasure from Basohli.

One significant characteristic of Basohli school is that its pieces are mostly inscribed in Takri. In Rasmanjari set, horizon is high as usual and the area for sky is very small. Sky has a peculiarly designed formation of clouds like a hanging border which looks independent of natural reality. These clouds are lined with shimmering gold for lightning. The background is of uniform coat on which tree figures and other objects are super-imposed. The trees are symbolical as if patterns are dotted over the background. Colours, even if they are savagely vivid, are deployed under schemes, which have some contrasting hints. The style of this set is emphatically purist and would not allow any painting to stand by its side.

The set is profusely decorated with patterns, borders and immense variety of motifs. There is preference for weeping willow as it is with plantain in Guler School. The Mughal architecture was rarely handled. The Mughal arch, so commonly painted by the Kangra school, only appears in later paintings of Basohli school. The Pathan dome used symbolically is decorated with multifarious designs. Figures possess stature but their eyes are just like those in old Gujarati illustrations. There is a slight curve at the extreme end. Head is elongated and is a bit conical at the top rear, sloping forehead seems to strain to back. Diaphanous garments cover the dress below. Females are heavily bejewelled. The blue Divine has a crown which has three lotuses at the top. In a later painting "Go-Dhon" Shri Krishna as an infant clasps endearingly his mother Yoshodha. The cow and calf in this school have very realistic statement. Portraits are bold and show rough character of Pahari clans.

Poonch School: Mughal Emperors had their summer capital in Kashmir. Imperial baggage train would pass within 20 miles of Poonch. There were regular constructions for stoppage throughout the route. The position of Poonch school was quite different from all other Pahari schools, which were all Hindus. It was ruled by Mohammedan chiefs from the middle of 15th century. There was Sikh conquest of 1813 A.D. With its capture by Sikhs, Raja Gulab Singh was hardly ever resident in Jammu. Raja Moti Singh, son of Dhian Singh (1859-97), took over the charge of Jagir. During his rule, Poonch regained substantial autonomy in the territory.

G. C. French during his visit to Poonch in 1922

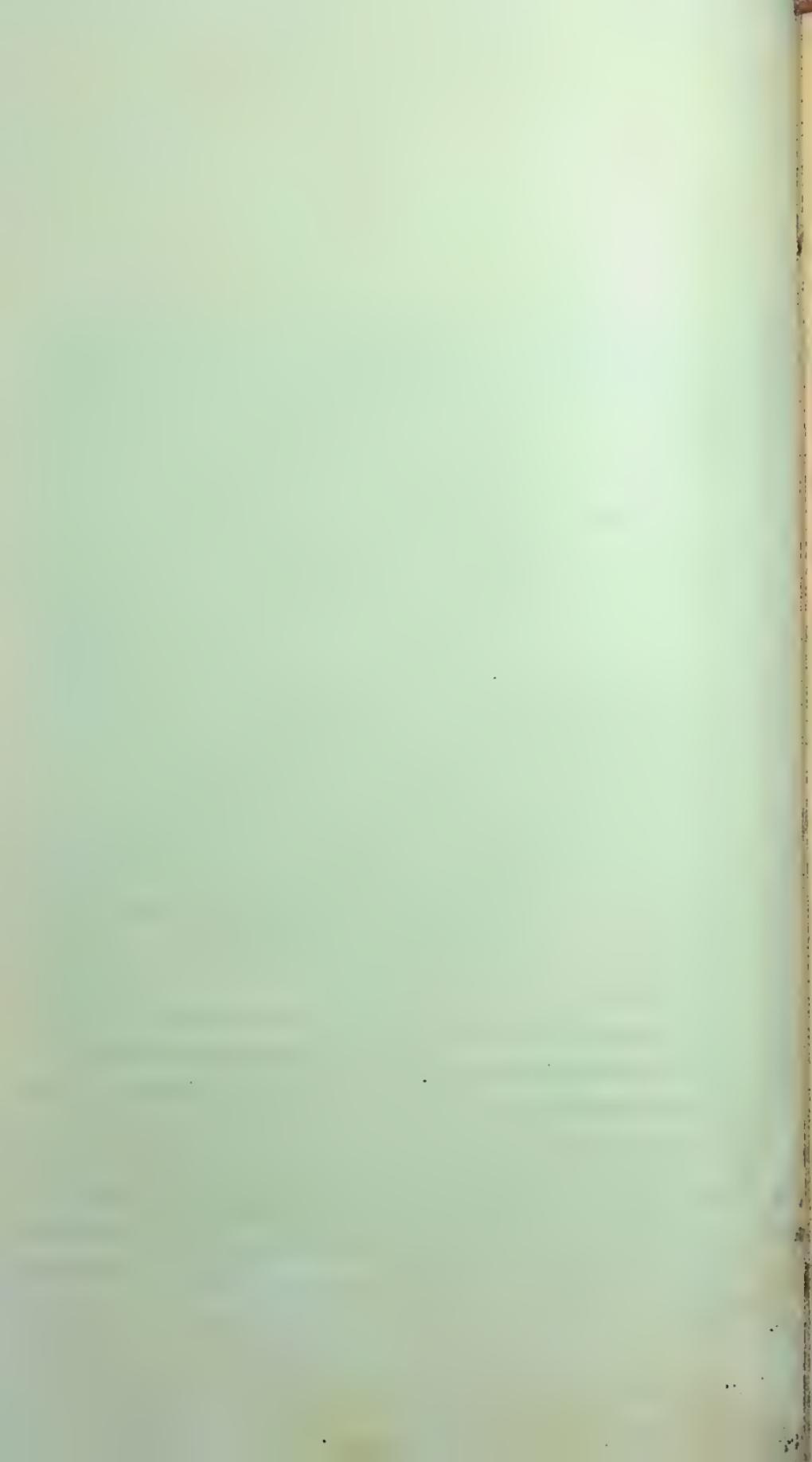
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saw several paintings on walls of palaces in Kangra style and they are post-1820. These paintings partially resemble Guler school of about the year 1775. According to Archer, some trained artists from Guler might have migrated to Poonch in 1760. Such elements characterised not only studies in Lahore Museum, but form pictures in exactly similar style in the Victoria and Albert Museum, London. There are not only some romantic themes but also a particular kind of physique which bears relation to Guler form. Arching of the eyebrows and taller figures are peculiarities which speak of Guler influence.

The recourse to dazzling white for fields and hill-sides, and the occasional use of brilliant sombre colour such as purple in the lady's skirt, are details which give the work a quite distinctive character, but which are apparently wanting in the art of Guler. Although the bright formal landscapes are not unlike fan-like hills so prominent in Guler pictures, the general style is the more geometric and harder. Certain features may be of an indigenous style. Water with pale blackness, sage green, dark reddish-brown, rich mauves and deep intense green are included in costumes, while hues of cold grey and blackish-brown infuse the scalloped hills. Some paintings showing the presence of fairies is a distinct Muslim influence of Persian art. From bell-shaped female dress, it is discernable that it has not copied the Guler idiom. There is lack of depth and recession for all the figures; terrace, ponds and hills are depicted in a single flat, and shallow plane. But they rapidly made way for a three-dimensional treatment, as Mughal influence tinged the local style. In the middle of the 18th century



SHIV PARVATI
(Poonch School)



straining angular trees are specially of Poonch. In one picture, set like a flicker of white amongst central plantain, is artist's signature in Persian "Rakam Jamil Musavar." Some paintings brought from Poonch, Baradari, Jammu show copies of paintings which were fascimilies prepared by local artists. These paintings are in Guler style, copied ineffectually without that refinement. The colour-scheme attempted looks inordinately immature. The second line showing fold of upperlid is missing; if it is given, it has an imperceptible touch. A characteristic of the "Kalam" is found in the representation of tree with long trunk having thick cluster of leaves at the top (it may be representation of fir, usually found in the area). In another painting of Radha-Krishna, we have a refinement of colour as in Kangra Kalam. But forehead and nose are almost in one line. The distance has a fortress which may be the fort of Poonch itself. The distant hills are dotted with deodars. The border is finished by a Kammagar.

GARHWAL

A school in Tehri Garhwal in local style was established long before the advent of any style. An artist, Mola Ram (a gold-smith) is known to have lived in the state from 1760 to 1833, and who later on migrated to Kangra. Assiduous attempts have been made, notably by Mr. Kukandi Lal, to identify his work. Much of the work by the descendants was attributed to him. A good amount of indigenous paintings from Garhwal were made available to the Central Museum, Delhi which are a clear proof of the art tradition in the area.

After the death of Raja Gobardhan Singh in 1773, Guler art received a great setback. The artists found themselves in trouble. The patronage had already slackened even in the life-time of the said Raja. But after his death, they found themselves more in trouble. There was a demand for Guler artists, so some of them were forced to prefer adventurous life far away from their homes. They reached as far as Poonch in west and far away in Garhwal in the east.

It was a troubled period for Punjab. In 1783, the traveller Forester entered the hills at Nahan and he wanted to reach Jammu by easy stages. Because his tour was unsafe, he was obliged to abandon the usual track, and proceeded westward. Such insecurity must have compelled some artists to leave for other courts. Kangra, which was less than forty miles, was equally open to such raids. And then Raja Ghamband Chand, although powerful, had shown no liking for art. When the morale of people is undermined, more and more remote areas appear desirable. It was in the reign of Raja Lalit Shah of Garhwal (1772-1780) that a marriage was effected of his son Praduman Shah (1780-1804) with the two princesses of Ajab Singh of Guler who had taken refuge in Garhwal. The people who followed were taken in service. And most of the art treasure, which Ajab Singh had brought, was given with dowry. It is said that even princesses of Guler had a taste for art. And it is most probable they had influenced the atmosphere of their new homes. W. G. Archer¹ says that some painters had gone earlier

1. Gharwal Painting.

to Garhwal in the face of opposition from Mola Ram, who was a very ambitious person in Garhwal.

Archer divides court paintings into two groups. The first group contains the works of a master painter, whose only twenty paintings have survived. In these pictures there are three successive stages. In the first phase, the facial features are rendered in the Guler manner, but with new inflections. Colours in this phase are powerful and contrasting. The second phase is marked by a new emotional response to the landscape, and the feminine figures are imbued with lighter grace. It represents a passionate scene. The third and final phase is more emotionally charged: there is a mood of lyrical exaltation and the local idioms of Garhwal begin to take root.

The second group consists of lesser-known artists. Most of the work in this group is unsophisticated, as against the paintings of the first group which have approached a delicate sensitivity. It continued for some 30 years till peace in Garhwal was shattered by the invasion of the Gurkhas in 1803. Garhwal was being ruled by a comparatively weak ruler, Pruduman Shah, who was defeated and his army was routed. He died in the battle; his son Sudarshan Shah took refuge in the British territory; and his brother took shelter in Kangra with Raja Sansar Chand. The artists, who had immigrated, were now non-plussed by the sudden eviction of the ruling family. On the other hand, when the British Government intervened, the

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Gurkhas were sent to exile or done to death. Mr. Fraser wrote in 1816 that the invaders burnt down the villages and sold their inhabitants as slaves. Such circumstances are always unfavourable to art. An artist cannot compromise with tyranny. Only Mola Ram, who had his hearth and home in Garhwal and who had once hatched intrigues against the former ruler with his relatives, found favour with the Gurkha governor, Hastidal; and he was taken in the regular service by the new master. He painted as usual but his paintings were harsh. But now he had gained something from the paintings that fell into his hands. Later, his son took service with a British Commissioner and adopted the British style. In the late 19th century, there were about five artists working in Tehri; and out of these five, three belonged to the family of Mola Ram.

When the Gurkhas were expelled, Sudarshan Shah ruled Gharwal from 1816 to 1859. There was a revival of art, but there was nothing like the older days, because the territory was reduced, the economy shattered, and the state could not bear expenses for art. Chaitu Shah, an artist of Garhwal, had very little in common with the first great phase. Garhwal could never have such a reputation and prestige in her history as Kangra had.

Mukundi Lal who may be considered a very reliable authority on Garhwal school of art, says, "The artists of Garhwal have painted several serial sets of pictures. Most notable of them are Rukmani-Mangla, Nal-Damayanti, Naikas, Mahabharat,

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Ramayan, Dash-Avtars, Durga, Navgrah and Kam-Sutra, each set in different series and not alike in composition and form. This is a characteristic of all Pahari-Himalayan schools that they did not copy. They took ideas and inspiration, and did not make copies of others. A number of sets of Rukmani-Mangla were painted by Garhwal school and each set consisted of 15 pictures.¹

Again, Sri Mukandi Lal remarks in his article that typical paintings of Garhwal school are in his possession. One of them is "Usha Swapna", the dream of Usha—the daughter of Banasur. A painting of Naika calling a pea-cock in a delicate pose is repeated severally by different artists.

Sri Mukundi Lal himself refers to it. Geneology of Mola Ram was searched by the same author. Mola Ram, Manku and Chaitu were also artists of note in the Gharwal school.

Jammu School: Speaking of Jammu School, O. C. Ganguly writes, 'In it we have the continuation of early fresco style of Rajasthan. The pictures are not only large in conception but are endowed with an epic character, both in their subject matter and their treatment. There are innumerable examples of pre-Kangra painting which show that an indigenous school existed in Jammu. It differs in colour, technique and composition. Dogra Art Gallery, though started very late when the city and its environments were ransacked of their art treasure, still contains some samples of painting which are free

1. Article in Roop Lekha, Vo : XXII, No. 1, 1951

from Kangra refinement and idiom : Jammu school is known for its vigorously bold statement, simplicity and brevity of expression.

'Hâshiâ' (Border) is a peculiarity in Indian schools of painting for which various schools show predilection, and individual artists for particular treatment. With some schools 'Hashia' is not a natural and uninteresting space. Every school in Pahari painting treated it with different colours and with a specific aim, and indicated the subject or characterised the individuality of a portrait with symbolical representations. A narrow decorated or plain band and two lines of colour are placed adjacent to the boundary, which is called "Phûlkâri or Bâle", while the lines are called khat. 'Phûlkâri' implies that this band is decorated with isolated flowers only; but the 'Bâle' indicates a running pattern. The main breadth of 'hashia' is ordinarily decorated with a spotted effect, a small sprinkle. Gold pattern is known as 'shafâk', while a finely powdered effect is called 'gûbânâ'. Pre-Kangra paintings have their hashia in pale red, pink and the actually-enclosing border in black without any treatment or design. It shows the characteristic simplicity of people it belongs to.

Paintings of musical modes, also called "Râgmâlâ" series (in Dogra Art Gallery) and Nâikâs, principal subjects in Indian schools, are more commonly illustrated. Eyes of figures in indigenous pre-Kangra Kalam are bigger in size, frontal as usual and elongated as compared to the Kangra school. The

black of retina is comparatively small. But it differs much from ogling eyes of Basohli. They part at extreme end. Colour scheme is limited to a few tints of full-glowing vermilian or black. The ears are flat without inner detail and covered with jewellery. To give small cross-lines of folds in lower lip is an unusual treatment in the history of any other Indian school. Faces are outlined with black, paled to suit the colour. Gold borders are worked with a pointed instrument to produce scintillating glitter.

There are four such pieces which illustrate Rajasthani mural style. One set of Rāgmālā pictures, which discloses the traces of Mughal influence on architecture and decorative details, is conspicuously separate. Draperies and their shapes are clearly in Jammu style. In these paintings diagonal lines have appeared to play their part. The trees are characteristically dome-shaped and have received meticulous treatment. The treatment of hills bears resemblance to that of the Mughal school. Floors are decorated with flower-patterns to suggest carpets. 'Lapis lasuli' is notable for absence in colour schemes. There are a number of paintings which demonstrated the use of this colour as an addition in the palette of local school.

Pre-Kangra Kalam noted by Archer is marked with entry of Pandit Seo and his family who first settled in Jasrota and then in Jammu but it did not leave any tradition. The name of Nain Sukh was traced by Archer. In his paintings there is a feeling for geometric structure and fluid rythmical

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lines; but in every other respect his pictures are in marked conflict with the local style. In the words of W. G. Archer¹ colouring is strong, and his line vitalistic, his whole stress is on architecture. His pictures are a series of receding planes; nothing could be in greater contrast to the simple flatness of the local school. In these pieces, ground has 'durries' for covering, with their parallel stripes of colour. The portraits of chiefs possess sufficient resemblance to them. It is a period when maximum stress was laid on portraits, as the ruling family was getting name and fame. It was the most peaceful area in northern India to which people were looking for shelter and peace. But this influence was short-lived. Nain Sukh joined like a flooded nullah which meets a bigger flow of a river moving majestically. It is fruitless to assume that Nain Sukh, with his four sons, was the solitary family that migrated to Jammu during the comparatively peaceful reign of Ranjeet Dev, where bankers, merchants and many notable personalities entered the State to settle. The atmosphere of the hills completely changed the outlook of these refugees, whose inspiration had come to a standstill in the slothful, lascivious atmosphere of Imperial Delhi. Contemporary paintings of Ghansar Dev and Surat Singh (both the paintings are now in Dogra Art Gallery, Jammu), brothers of Ranjeet Dev, show that the local school with its vigorous style and crude colours continued for some time, notwithstanding the refined art of Basohli

1. Indian Painting of the Punjab Hills, page 52



GHANSAR DEV
(Jammu School Pre-Kangra)

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that had entered as a refugee. The traditional school did not copy it, however advanced it might have been. W. G. Archer in his book, Indian Painting Of The Punjab Hills, refers to two versions of Mian Mukand Dev by two different artists. In the picture from Basohli, the colours are not rich, yellow marking the costumes and a strong brown for background. Lately, a new portrait of Mukand Dev, shows him of swarthy colour, seated besides a parapet (the usual way to show dignitaries in open). It is a very good portrait with customary big eyes of Basohli school and having delicate colour scheme. In the picture mentioned by Archer, the features are distorted, enlarging the eye and endowing the subject with insolent ferocity. But in the case of Jammu, the version is gentle and refined. The features are naturalistic, the colours tepid in their delicate pallor. As the century progressed, it is these characteristics which were emphasized. The shrinkage from hot colours became a positive zest for pallor. Curves and rectangles invest the figure with monumental dignity. Even in pictures dealing with romantic passion, the pale anaemic colours find a subtler justification as an expression of melancholy and despair. There are rich yellow, dark green and brown colours, but pale blue and mauve appear as identical in shade. Such paintings of Balwant Dev, fourth son of Raja Dhruv Dev, Mian Tedhi, Mighialu Bhutia, Mian Kailashwati Eandhral, Raja Hataf of Bandhral are painted by migrated artists. These paintings are shown in W. G. Archer's book, 'The Punjab Hill Paintings.' But the author

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has seen the entire bulk of forty pieces when it was sold to a German dealer. A well-known art critic observes that of all the Pahari schools, the Jammu artists may be considered the true descendants of the Mughal school. They show very definite Mughal influence, as the method of their painting approaches that of their predecessors. They have a character of a greater freedom of execution and pose than the works of their contemporaries of Kangra. The Jammu artists show clear evidence that they were artists of the country-side. Brij Raj Dev rebelled against his own father, but was pardoned by him. But he himself proved a very weak ruler and lost prestige and honour of his forefathers which they had achieved in the hill states. He was succeeded by his son, Sampuran Dev. The glory and prestige that Jammu gained did not fall to his lot. The indigenous art had to paint these weak chiefs.

Lately, some paintings were on view. There are some specimens in the lot that represent the short-lived influence of migrated artists. The portrait of Mukand Dev is an admirable portraiture. It may have been painted by Nain Sukh. When Jammu rule fell into inefficient hands and when, on the other side, Sikh power was struggling for supremacy in the land of their Gurus, the fear of raids menaced the security and peace. Very little could be expected from artists when people were fleeing for safety in deeper hilly area. Painters must have moved to the interior or migrated to Basohli, till an ambitious Sikh young man, Ranjeet Singh founded



SHIV FAMILY
(Kangra School in Jammu)



FROLICS OF SRI KRISHNA
Jammu School, too much indulgent
in Kangra.



for the first time a stable government in the Punjab. In the meantime three brothers, Gulab Singh, Suchet Singh and Dhian Singh, sons of Mian Kishore Singh, went in search of employment to Lahore and were immediately taken into service in the Sikh Durbar. In a very short space of time, they proved their worth by their sterling qualities of sagacity and valour in Sikh forces, engaged for territorial extension in the south and far north-west. They won the confidence of their master, and soon rose to power, and became prominent figures. In the last days of Maharaja Ranjit Singh, he became fully dependent on his Councillors or Wazirs. Raja Gulab Singh was installed on the gadhi of Jammu and his younger brothers who remained mostly in Lahore were endowed with Jagirs. In the turmoil and intrigues that followed the death of Maharaja Ranjit Singh, Suchet Singh and Dhian Singh were victims of intrigues. During the disturbance, Maharaja Gulab Singh remained engaged with the consolidation of his territory in Jammu. In his splendid role of consolidation, he acquired Kashmir by virtue of a treaty with the British at Amritsar. During this period the local school was busy with portraiture of aristocracy and with religious themes, taking the lead from Kangra school. There are, therefore, reasons to believe that a large number of portraits were done in that period.

Such a glory of Jammu state must have attracted the attention of neighbouring Hill States. Its prominent role in the Sikh Durbar with dazzling successes, its honour and power, could never miss

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the notice of artists to prompt them to try their luck in the newly-born dynasty. Nand Lal from Kangra is reported to have entered Jammu in early 19th-Century with his two sons, Channu and Rulloo, both artists. It is difficult to sort out their work, when major part of it has been taken away by art dealers, who had been visiting and revisiting the state regularly for the last fifty years. When Dogra rule was fairly established and was at the zenith of its glory. matrimonial alliances followed. Maharaja Gulab Singh was succeeded by his most efficient and able son, Maharaja Ranbir Singh. He was progressive and intelligent. Being a lover of education, enlightened and a well-wisher of his subjects, he not only introduced reforms and tried his level best to promote research on scripts but also encouraged the people to learn arts and crafts by giving facilities and offering scholarships to them. Hari Chand, son of Channu, was the top-ranking artist of his time. The Maharaja himself married a Princess of Guler whereby Guler school was also introduced in Jammu. More matrimonial alliances brought paintings from other hill states in the form of dowry and these inaugurated the intercourse of influences from outside. There were princesses from Katoch, Chambial, Lambagran and many more hill states, married to the later Rajas of Jammu. It created taste and prepared liberal ground for artists to come in Jammu. Narotam, an artist from Guler, found employment with Raja Ram Singh—a son of Maharaja Ranbir Singh. As the stock of paintings from different schools was multiplied in Jammu, the

painters too found employment with Royal family members. Hari Chand, a very mild and cultivated gentleman, attracted a large number of pupils to step into his shoes, but there were few to stick to their taste. Jagat Ram, nick-named Chunnia, son of Shiv Ram (Master of the author) from Bhado Kishanpore, was a student and contemporary of Hari Chand; but his reputation paled in the presence of the master painter—Harichand. Hari Chand's style was a mixture of the indigenous style of Jammu and that of Kangra School. He possessed a very delicate brush and produced fine specimens of this mixed style. His sparing use of retouching attained marvellous results. Some of his paintings are ornamented with de luxe design.

Jamwal Rajputs of Jammu claim their origin from Surya Vansh. Naturally, there was demand of pictures of Ram and his exploits in exile. It does not mean that they did not have pictures of other descriptions, but they preferred Rama and got prepared the albums of 'The Ramayana'.

As among the Indians, the common conviction to appease a particular Star (Grah) through an offering still prevails, sets of Nav-Grah were prepared. Kundalni and other Yogic and Tantric pictures were also in demand by people who were treading the path of occult science.

Books such as Ratī Shâstrâ and Ras Manjari were already in the hands of people, but Koka, who wrote his own book, known as Kôk-Shâserâ belonged to Kashmir. It depicted four kinds of men

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and four kinds of women with regard to their physical appearance. Shiva-cult is very old in Kashmir. We have a good number of Shiva's temples and places of pilgrimage in Jammu and Kashmir. So Shiva was also painted as regularly as other gods and goddesses were. The presence of Trikuta in Jammu province was a source of inspiration for Shakti cult. Numerous albums on the exploits of Durga are handed down by Jammu artists. It is very unfortunate that a set of 60 paintings on Durga was torn to pieces by the son of its possessor.

In the meanwhile, it will be worthwhile to refer to certain families gifted with painting of floral design. These families came from Kashmir, in the good times of Raja Ranjeet Dev. They were called Kammagars or Kam-Gars. Most of the paintings had to undergo an operation under the hands of these masters of designs for borders or other ornamental details. Jani Naqqash of Jammu had three brothers, all engaged in their ancestral trade. His son Faqir Mohammad (nick-named Firo) was a state employee in the palaces upto 1947. Then there were Hindu Niqqashes too,—Indru and Pungoo, for instance.

There has been a dramatic appearance of a hand in Jammu, now hanging in Dogra Art Gallery. These are four paintings of a strange technique with unusual idiom. 1. Three brothers, Maharaja Gulab Singh, Suchet Singh and Dhian Singh with two other chiefs are riding on horse-back. 2. A party of hunters on horse-back for hunting expedition. 3. The famous Indian story of Viâd (hunter) and doe



NAIKA
(Jammu Schcol)



RADHA KRISHAN
(Jammu School)



and the final catastrophe, i.e., the hunter dying of snake-bite when the harassed doe looks for help. 4. A Chief followed by his attendants. As for the Painting No. 2, it is a sufficiently active scene. The picture is painted in a darker key. Dark green dominates to show the night effect. The dresses, the blue sky, the stallions of various colours are all knit together into a cool scheme against the thick jungle. There is a longitudinal effect created both by the bent-down figures and the galloping horses to show the urge to overtake the quarry. The figures look slimmer. There is no laborious detail. It is an animated scene created by vigorous charge. Prussian blue in sky is made of Neel (Indigo). The other paintings are in a lighter key. It is the Punjabee Kalam influenced by the Guler Kalam. It looks quite foreign in the rest of the collection. The pictures seem to have been prepared in Jammu. In one of the picture; the famous Gumat Gate is seen far off on a hillock.

A set fairly big in size on the story of the Rāmāyānā shows the tendency of copying the set of the Ramayana pieces, first denominated by A. K. Coomarswamy as belonging to Jammu School, but it was later refuted by Ajit Ghose, and is now taken for granted and accepted by W. G. Archer as Guler's. There is the same austerity of architecture (depicting Lanka) as is to be seen in the Guler Kalam. They are actually Jammu pieces. It is a wonderful improvement on old Guler Kalam. The invasion of Monkeys on Lanka, (two pieces); the fight of Kumbh Karan (three pieces), and fight of Khardhushan (one piece), are now hanging in the Dogra Art Gallery, Jammu. They

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represent different sets of the Rāmāyāna. The invasion of Lanka by Monkeys, are beautyful pictures. The invaders (legions of the monkeys) advancing threateningly with force and determenation well designed. The discomfitene and the confersed flight of demon forces in hurly burly is picturised successfully.

The confusion is created by brilliant colours and composition, where the fort of Lanka has shrunk back in a corner as if horror-sticken. In the first picture the defenders come out boldly with the war cry, hailed by imposing architecture of Lanka in the background. But as soon as they fall under the onslaught of the opposing force of monkeys, there is a general dispersal, leaving behind the dead. The morale of the defenders, ebbs ; their fury turns into awe and cowardice, the fortress squeezes behind trees in a corner—a very successful phychological effect. Narantak and Angad, before their actual fight, are seen in play. The figure of Angad is repreated thrice to state the narrative. The piece portraying the fight of Khardushan looks like a copy of Guler painting (both of them are in the Dogra Art Gallery). A hand deficts Rama's solitary life in Kish-Kindha. It is a very vigorous painting. There are many more examples of this type which have not copied the idioms and refinement of Kangra. A set of ten Avtaras prepared for presentation to hang in the drawing room, having captions in the Persian Script, contains more elements of Guler than Kangra. Rāgmålā set very well exemplifies the mixture of the two schools, i. e , Jammu and Kangra. It appears that Ruldoor, uncle of Hari Chand, must have painted the set for Rani Bandhral (of Maharaja Ranbir Singh).



BASANT
(Jammu School)



Hari Chand, who is still remembered by older people for his fine line and delicacy of style, was the grandson of Nand Lal. Nand Lal of Kangra was the first to take abode in Jammu. He came to Jammu with his two sons, Channoo and Rulloo (both artists). Very little is known about this family excepting Hari Chand whose paintings of Durga and Ram Panchayat are a tribute to his art. He died in the begining of the 20th Century and remained a State employee throughout. After his death, Jagat Ram (commonly known as Chunnia) was appointed on the post. It was the time when photography had been ushered in the field. The likeness which the aristocracy desired was provided by mechanical realism. But fortunately, Maharaja Partap Singh, who succeeded Maharaja Ranbir Singh, was interested in religious subjects and desired to encourage his boy-hood companion, Jagat Ram. But this enthusiasm for Jagat Ram did not last long, as the artist was not leading a comfortable life. He was the painter of hundreds of religious paintings. He had seen oil paintings presented to the Maharaja and was much impressed with their living likeness. He, too, wanted to indulge in this new medium. But how to learn the secret of oil media in Jammu in those days? He was handicapped by lack of training. A chance artist-visitor was a State guest for some days. Impelled by couriosity, Jagat Ram managed to watch furtively the artist at work. He did see colours poured out of tubes on mahogany palette. He must have also seen colours being mixed everytime for application. But this could not be a lesson in foreign media. This inadequate information did not bring him success.

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with the oil colours. He painted several portraits which lack technique. Heavy colours smeared thinly on canvas produced passive result and mannered impression. He had some success in ivory miniature which proved easy for him, as it belonged to his own domain.

The influx of prints from abroad and Ravi Verma Press, Bombay, flooded the market, which was a fatal blow to the indigenous art and to all the Pahari painters. The demand for pictures of deities indicating a fervour for religion, was jeopardized by cheap and handy prints that saved people from heavy cost and several visits to the artist. The absence of light and shade—a three dimensional effect in old Pahari pictures—and the realism on the other hand, which looks more attractive to a man-in-the-street compelled Indian artists to withdraw from their traditional style. They tried to adopt the new idioms and forms with their limited palette. But the situation so created was beyond their control. The income of Jagat "Ram" dwindled considerably. His frivolous habits, when pecuniary difficulties were multiplied, aggravated the problem. Depressed by wretched life and the disabilities of his advancing age, his life became a burden.

With water-colour, he tried to assimilate new values which did not fit in properly. He tried to give solidity to his faces, by over-accentuating them with retouching—a labour lost with no perceptible success. Towards the evening of his life, he was a gladiator struggling ineffectually for something tangible to give to the posterity. He once said, 'Whereas I am growing

old, infirm and my opponent—my spouse—my art, grows stronger and matured.' It was a figurative parallelism, a most pathetic confession by an ardent spirit. Notwithstanding this defeatist attitude, he was always seen with his work at the age of seventy-five. He died in 1922, squeezed by want and misery. He had to embrace realism simply to please his mis-informed customer at the cost of his own health and indigenous art. He was a learned Tantric. His painting of Sarb in the closing years of his life is a very artistic miniature, containing numerous figures in various forms and poses. This picture took three to four years to complete. Chunnia had to prepare several copies for the approval of Maharaja Pratap Singh. It is a rare theme but was executed marvellously by Chunnia.

Bhaderwah and Kishtwar Paintings. Now it is definitely clear that there had been schools of painting in Bhaderwah and Kishtwar as enumerated by W.G. Archer. No piece had come to light with a caption and research behind it. Lately, badly impaired pieces of painting were acquired by Research and Publications Department of our State.

Bhaderwah. The pictures are not only torn and worm-eaten; they have suffered from damp and draught. The pieces from actual pictures have been removed with scissors, and one is tempted to ask what they could be. These paintings show a resemblance with Basohli Kalam. In one or two cases, they were actually executed by Basohli artists. But certain pieces are much immature as compared with the School of Basohli Painting. Neither the line is fine nor the

colour bright and vivid. There is absence of floral design. The absence of pure and bright colours, as usually witnessed in Pahari Kalam, is due to non-availability of colour-material in that far off area. Even in the twentieth century, the area is sufficiently backward and inaccessible. It has a fair-weather road which still presents difficulties from time to time. Colours of these pictures are sombre and grey. History tells us that the place did not possess sufficient prosperity and eminence. It was under Basohli ruler for a considerable period and was ultimately annexed by Maharaja Gulab Singh. If any school existed, it must be on a small scale. The isolation in the mountains did not permit it celebrity and renown.

The eyes in this school are very near in shape to those of Basohli school with the only difference that they are less insolent. In a painting Parvati is doing 'Tapasya' and she is being approached by Shiva for whom she has dedicated her life. The attack of Madan (Cupid) on Shiva and his angry look at the mischief of the former is most dramatic. Still in another painting a Chief is sitting with his spouse in colourful pageantry. The pair is disturbed by the appearance of a tiger, who has received three arrows from the bow of the chief. It is a good piece, but horizontal stripes on the back of the beast show poor knowledge of the artist about animal life.

Kishtwar has lost a good number of paintings. The paintings were lying exhibited in a building used as the local court; they were stolen from the place. The paintings are now lost forever. Nobody can see them

nor can they be made available for research. Photostat film taken lately by the Director of Research from a very obscure source provides ample scope for the study of this unknown school. The gentleman in possession of this valuable treasure keeps his identity anonymous. These paintings are very well-kept and are in a good state. They are mostly of some Muslim saints and eminent dignitaries of the area. One of them is a picture of Saint Nur-ud-Din, and the other picture worth mentioning is that of Tirath Singh. These paintings retain a clear influence of Mughal School. There is a less variety of hand in the case of Kishtwar as compared to Bhaderwah. It is possible that further research with regard to the peculiarities of these schools may supply further material about the nature of these Pahari schools.

Architecture. To build up a cultural history of India, the country abounds with circumstantial evidences in the shape of architecture and the magnificent works that decorate it. As regards historical record there is a sequence in traces that range from prehistoric, neolithic, stone age and bone age to the present day. Architecture supplies glimpses into the past which paints more vivid and concrete pictures than any other media which the prejudiced or canny judgment cannot easily refute. Chronicle may have a biased opinion or be misinformed, but architecture and sculpture never fail. Historical objects can be transferred from one place to another and thus beguile our estimate. But architecture is a living testimony, leaving nothing vague or ambiguous for conjecture. Superiority of chronicle lies in the conscious efforts in

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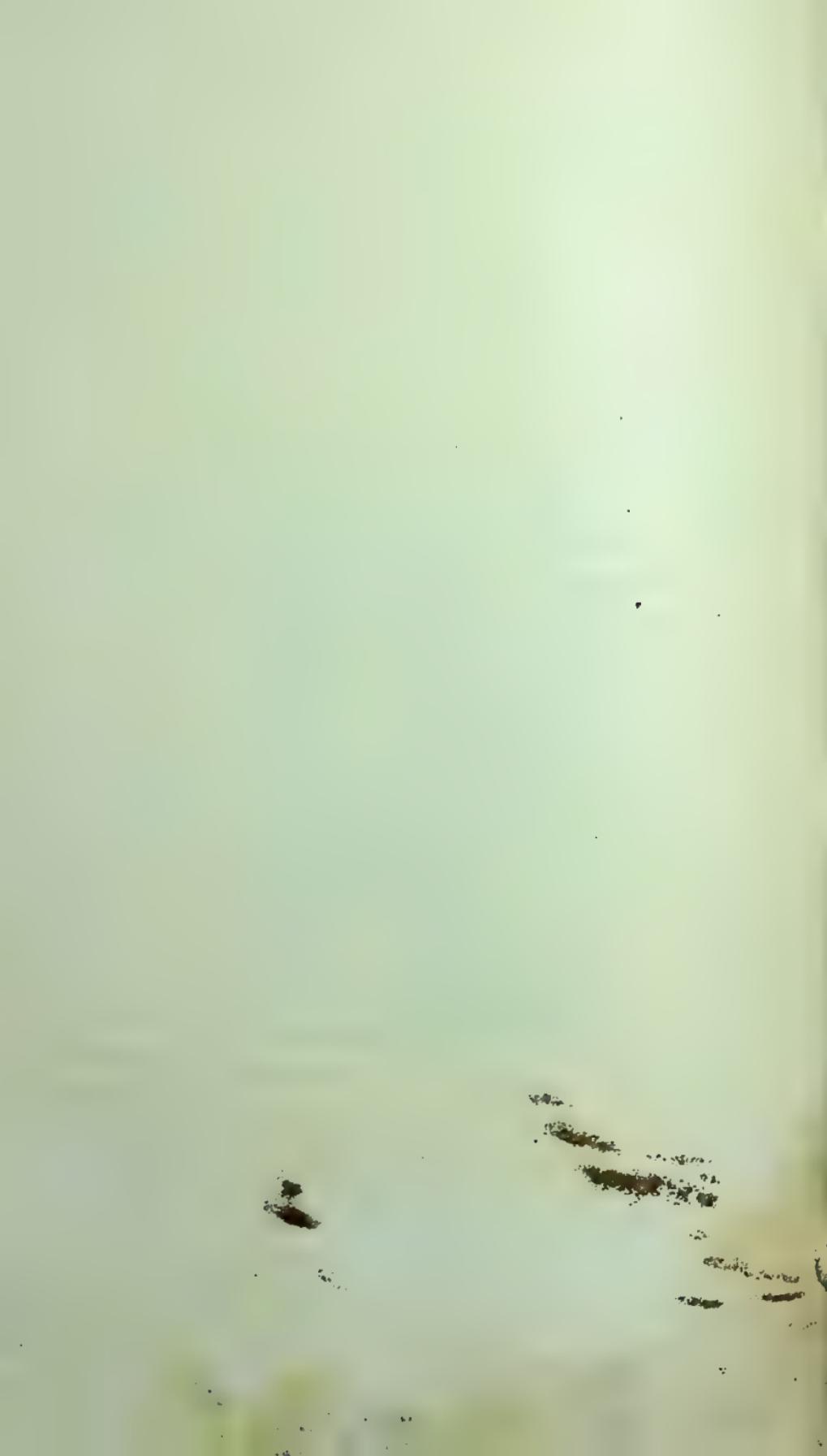
dating the episodes, which architecture may fail to hand over in certain cases.

Unfortunately very little has been done about the antiquities of Jammu. Pt. Ram Chand Kak, previously, Incharge of the Archaeological Department in the State, has made a passing reference to some remains in Basholi and Babbaur in his book, 'Antiquities of Basohli.' But no thorough and intensive study has been made of the archaeological remains found in Jammu Province. Not even casual survey was made of the area to assess the possibility of work that lay ahead in this field. Speaking of architecture, there is continuity in the Siwalik region running from Poonch to Garhwal.

Ambaran. More than thirty years ago, Ambaran farmers (near Akhnoor), found some Terra Cotta pieces in their fields. Local population searched for these queer naturalistic pieces and took them home as dolls for their children to play. So, much of the lot in the find was lost or broken by ignorant hands. There were only some stray pieces which found their way in Lahore Museum. Dr. Fabri of The Statesman contributed an article on 'Ambaran Terra Cotta' in the Marg issue of March, 1955. Luckily, Dr Charles Fabri got some more pieces from the site. Dr. Fabri pays great tribute to the imagery of this area and dates it 700 A.D. to 730 A.D. His picturization of certain mutilated pieces and the stories narrated in reference to their context give life to baked earth and visualise the outstanding beauties of the statuary of that time. He compares Ambaran Terra Cotta pieces with those



TRIMURTI
(Found in Akhnoor)



found in Harvan and says that the forms are much older than the latter. They are finer than Terra Cotta pieces of Ushkar (Kashmir). These have less of Greco Roman or Hellenistic influence. The eye-lids and ornaments show that they are more Baroque. On the bank of the river Chenab, on which Ambaran and Akhnoor city are situated, it must have been a historic site where Grecian touch is so eminent. It is Gandharian Terra Cotta. Again in 1949, Indian soldiers, while they were digging trenches near Akhnoor, found beautiful statuary, which was brought to Jammu on the eve of the first Exhibition of Pahari Art, organised by Dogri Sanstha.

There is a piece of Shiva Trimurti with head and trunk in one and another Trimurti of Sun-God—Surya—with its head and thorax apart. There were some other smaller pieces of murties of Shiva and Parvati. They are carved out of greyish granite rock. The bigger murti is about 2 ft. in length. These are superb pieces of art. They show late Gupta influence. Shiva is meticulously carved, giving fine details in the face of Brahma. It wears crown of heads and fire. Fire emanates from the mouth in between the molars. The fury of this face only accentuates the tranquil calmness of Shiva in the centre; Vishnu to the right has Makkar Kundal. The modelling of trunk is most realistic. Ram Chandran, Deputy Director of Archaeological Department, was much impressed with the beauty of this piece and paid a glowing tribute to the artistic genius of the old masters. He dates this

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sculpture from 800 A. D. to 1000 A. D.

Sunara. Near Jajjar Kotli to the east of the main road, there is a picnic spot shaded by thick trees and shrubbery, called Sunara and getting its name from a number of Narras or falls (i. e. hundred falls). It was a steppe well having architectural construction. The imagery around the spring on pieces of architectural features—plinth, base, column—shows high sense of art. The place had stone canopy supported by fluted columns.

Udhampur has several remains around it. The statuary and architectural features lie strewn in certain places. These remains speak of a very high order of culture that once prevailed in the area. In certain cases sculpture is exquisite. On the face of these steppe wells, locally called baolies, skilled hand has done marvellous work.

Kirmchi. About four miles to the north-west of Udhampur, Kirmchi is a small village nestled in hills with a hillock crowned with remnants of a fort for its background. Kirmchi is an ancient highway route to Kashmir. To the east of the hillock, there is a cluster of hamlets, called Mansar, inhabited by Gujjars. The place stands over a streamlet at the terminafion of a beautiful valley enclosed by hills on all the three sides. In the vicinity, there are three old temples facing east, one going to ruins and almost a heap of rubble. The general shape of these temples resembles the Konark temple of Orissa. The copious decoration on the side of the top has abstract designs. The three vertical walls have profusely-

decorated niches. There is 31 ft. long space-area before the first temple, and it is reached by a flight of several steps. The front is reconstructed by ignorant hands. This porch is 10 ft. wide with an entrance of 6' x 4'. One pillar is warm grey while the other is pink. A monster with curling marks on its back is found to the left of the porch. The height of the temple is about 50 ft. The entablature of the face is a grand workmanship.

The central temple differs much from the temples to the right and the left of it. But this shrine also has a great resemblance to Bhubneshwar architecture. It is hardly 25 ft. in length. Small columns have decorated the capital and the base. There is a mandap, $18\frac{1}{2}$ ft. x $18\frac{1}{2}$ ft. in front of the shrine. It has lost its roof. The third temple is as good in construction as the first one. Sculpture pieces are thrown inside this temple. Images of Ganesh and Shiva (Trimurti) lie on the ground. Shiva-Trimurti has a portrait of the donor wearing spectacles. The grimace of the face is very natural to it. In the first temple, there is a date scratched on it, which does not look original.

About three miles to the north of Udhampur, on the other side of river Tawi, there is a small fort which covers the view of a temple, surrounded by a grove. Nobody has mentioned its existence earlier. The architecture of this shrine is contemporary to that of Kirmchi. The sides of the temple are similarly decorated as in the case of the Konark temple with nude statuary in conjugal

ecstatic postures. Almost all such figures have been scratched off by the local inhabitants. There remains only one case to tell the story.

PUMASTA is an area to the south of Ramnagar. In it Thilora is a small village encircled by two streams, the Tawi, and one of its tributaries. Adjacent to the village, there is a flat ground about a square mile in area and backed by Karahi Ki Dhar. This area is now accessible by Dhar Road which runs across it. The area is infested with old remains. Wherever the road cuts deep into the soil, the presence of cinders and pottery pieces give ample proof of an ancient habitation. The original name of the place is Babbaur. Almost all the monuments of Babbaur are temples and shrines. There are several wells and baolis (water-tanks) all about the central area.

First Temple:—The remains stand at a comparatively lower level near a baoli surrounded by a muddy marsh. It appears that there has been gradual subsidence in this part by virtue of which the temple was lowered intact. There is no deity inside the shrine. The structure of the shrine is small. The outer porch is hardly six feet in height. The columns are polygonal or cubic. There is very little decoration on it, but it is a shrewdly-designed temple.

The Second temple is dedicated to Shiva (Trimurti) with Parvati, his spouse, to the right. The temple is repaired and is in use for worship. It has a conical top with lotus-design, one succeed-

ing the other. On all the three sides, there are niches for deities. Lozenge-shaped, rosette, square and other repeat patterns are used here and there. The entrance is through a low porch supported by fluted columns finely decorated with bell and chain, alternated by a grotesque-looking goblin, with petals coming from its mouth. It is a very fine workmanship. There are Avtaras on the lintel, Vishnoo sleeping on Sheshnag, Krishna playing on flute, riders on horse-back. All these are represented in base-relief. There is 'mandap' in the foreground. The base and capital and the column supporting the porch are beautifully decorated Ganesh, above the top-support is a fine work of art. The main idol, Trimurti of Shiva, made of white-stone stands with a graceful swing in the body. The nose is aquiline, Aryan type. Ugra Roop of Brahma is masterly chiselled. Parvati stands beside Shiva. The repair done on the sculpture is most botchy and coarse as most of the figures are enveloped in cement. There is effervescent-like action on the stone of these Murties ; and the water that is poured on them is dissolving the salt that composes the rock. Another shrine on the right of the temple stands squeezed by a 'peepul' tree. The whole structure has square basement of 60ft. length.

Third Temple. It is a massive structure. The columns are round, and the capitals have elephant-heads with rounded up-trunks. They all face the centre of the porch. The rounded column is a rarity in the history of Indian architecture. It is a roofless

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structure. A good quantity of features lie strewn in the vicinity. The shrine is empty. The basement is fairly wide. The decoration is sublime. It must have been a colossal task to construct this pile. The shrine had brilliantly-polished writing which has been totally effaced now.

Fourth Temple. It is situated at about $10\frac{1}{2}$ ft. high plinth led by stairs to the upper platform. There is no roof: the structure is open to sky. The top rail, a single stone, measures 9 ft. $\times \frac{1}{2}$ ft. \times 2 ft. Decoration on certain pieces is of a very high order. The jambs have Yakshies as dwarpal (door-keepers). The roof of the inner shrine measures 5 ft \times 5 ft. which lies aslant on the ground. Only great disturbance or earth-quake could have shaken these temples.

Fifth Temple. This temple similarly stands at a higher level. It consists of three shrines that stand shoulder to shoulder facing west. The left hand shrine has its lintel decorated with finely-carved avtaras. It looks repaired as an iron girder has been introduced to save the lintel. Some fluted columns of the mandap are lying scattered inside and outside the temple.

Sixth temple of the Bagwati is the largest of all and covers an extensive area. Raja Ram Singh got it excavated and repaired. It is profusely-decorated with figures and patterns. There are mandaps on both sides of the passage. The rubble lies in and about the temple premises. There are alcoves on the rest of the sides of the temple which are finely carved. The entablature is fairly decorated. The lintel has Rashies in bas-relief. The jambs have dancing Yakshies

surmounted by scroll-design. There are two loose statues of Maha Kal and Ganesha at the back of the Shrine. The area contains innumerable instances of the richness of sculpture. Not a stone seems ignored by the sculptor. Two places show signs of more constructions but they are now all beneath the soil. No person has so far given any date to the Babbaur shrines.

Mahorgarh. It is the only area where Muslim influence is so conspicuous. In the North of Gura Salathian in Samba teshil where the Siwaliks have assumed altitude, anticlinal formations of sand-stone rock have taken the shape of rockies. Deep gorges stand over ravines that flow down in their sandy course. High precipices rise defying easy communication with these sandy deposits. Red clay stratum runs to break the monotony. Frequently big tusks as fossils have been found to speak of the denizens of the area that lived in very remote ice-age. A tusk of 12 ft. in length was discovered and carried away by a geology student which is preserved in the Geology Museum of Govt. Science College, Jammu. The crumbling stone is widening the course of streams. Some parts are very badly denuded, while the others stand intact. Mohargarh is situated on the apex of these hills. The main gate stands at a height of 500 to 700 ft. It is a strategic site from military point of view. The impenetrable forests and impossible condition of area must have attracted the builder of this fortress. The population on these heights is sparse. The land formation allows limited cultivation. The local folklore tells of the Thief-chief who ran away from

Akbar's durbar with the 'Paras' and found refuge in this secluded area. The search for the thief harassed him and he ran away again after some years to another place of safety and threw the 'Paras' in the Chenab river. The fortress has a circumference of 4 miles. People say it is 12 miles, but it is a popular exaggeration. But it must have been a great problem to collect the necessary material for building up this huge undertaking. The fortress has several majestic gates which are no less than 25 ft. high. The actual wall at places is so wide that a truck can easily pass over it. This massive structure resembles the architecture of the Lodhis in many respects. Overhanging supports and brackets bear close resemblance to certain tomb-architecture in Delhi. The entrance has two stones on either side with the word 'Allah.' There is no inscription on this gate. Adjacent to the gate, the bastions are equally massive. Down at the end of northern side, there was a place for the chief. A small stream which is only alive in the rainy season made inroads right in the centre of this place. So the life of the building is very insecure. At a little distance there is a watch-tower to look out for the approaching enemy. There is another gate on a similar height which is all covered with vegetation. It is a good structure. There is an inscription above the gate on the right hand side which is mostly obliterated by percolating water from above. It is called Devgarh. A gate stands on another hill at a distance of two furlongs with enclosing wall called Devgarh. It is also of the same type and stands in continuation to the

fortress. The fortifications are referred to in Abul Fazl who ascribes them to Islam Shah, the son of Shershah Suri. It was here that Akbar reconquered the Indian Empire from Skinder, the last of the Suris.

Shiva Temple of Billawar. It is a very old shrine. It also has Shiva-trimurti. The temple is crumbling very fast. There was a superstition that the fall of brick from the roof was always followed by a gruesome catastrophe in the State.

The temple of Shiva in Sudh Maha Dev has been repaired. The sculpture which is of black marble is beautiful. There is metallic trident at the back of the shrine. The writing on it has not been deciphered so far.

Khun and Basohli have old temples which need investigation about their age. Palaces of the Pal Rajas, which are now a heap of mortar and stones, have a part of turret to tell their story. They were once called the seventh wonder of Northern India.

Poni. It has remains of a very old architecture which resemble some of the Kashmir ruins. The pilgrimage to the top-most temple is still an old tradition. A small temple at the base bears very close similarity to a temple which is situated just at the approach of Srinagar city. The height is a very sharp one which begins with fortifications and continues for a mile or so with a roofless temple. It is surrounded on two sides by a lofty wall. The folk-tale connects it with Raja Shalivahan.

The remains near Wachal have not seen light upto this time and may be a subject for research for future adventure.

Jama Masjid, Rajaouri. The Masjid belongs to the Mughal period, probably to the time of Jahangir. The compound in which the Masjid is situated is rectangular with the entrance gate located at the north-eastern corner of the quadrangle. The eastern wall of the compound is missing at present, and instead, a parapet of rubble has been erected to protect the interior. The quadrangle measures 52' 6" long from north to south and 43' 8" broad from east to west. Of the internal area, the western half of the quadrangle is occupied by the Masjid proper and the rest is the open courtyard in front of the domed Masjid. The Masjid proper is divided into three parts, each part being roofed over by an almost hemispherical dome. The central dome on the main room is larger than the other two, and is surmounted by an inverted lotus design, reinforced by an iron rod which sticks out in the centre. The ground plan of each domed bay is circular with four semi-circular projections at equal intervals.

About midway from the northern wall, a flight of narrow steps (2.5 ft. tread) leads to the top of the Masjid. The access into the Masjid proper is afforded by three arched openings. The central one is bigger than the side arches and has a domed roof. Each arch is of simple construction with moderately-pointed apex, and double-recessed facing. The central bay which is larger than the side ones

has an arched Mihrab in the western wall facing the Qaaba, which is broken into five facets. The ground plan of each bay is square-shaped with rebates at angular points. In the central chamber, higher up below the ceiling, the corners are broken up by offsets and the chamber becomes octagonal. Each face of the octagon is recessed with a cusped arched niche which was originally decorated with floral designs. The side-chambers are not broken into octagonal shape like the central chamber, but are left square; nor have they any arched niches, except one at each end. It is noteworthy that below the top of the plinth, on which the Masjid rises, there is a frieze of sculptured relief showing loop-shaped designs, which is a typical feature of the Mughal period.

Andhrekot Masjid, Rajaouri. This monument is located inside the town of Rajouri and is rectangular in plan. At the western end of the rectangle, which measures 60 x 40 ft., stands the Masjid proper fronted by a verandah (290 x 15 ft.) into which three flat-topped openings give access. From this verandah admission is gained into the Masjid by means of three cusped arches. The space inside the Masjid is divided into three chambers by means of two arches. The central chamber which is larger than the side ones has larger dome as compared with the domes on the flanking chambers. The domes taper at an angle of about 50 degrees and are surmounted each by a finial, springing from an inverted lotus.

In front of the verandah is an open court-yard ($41' \times 34'$) in the centre of which stands the grave of Raja Yusaf Khan, measuring 12 ft. by 12 ft. At the north-western corner of the court-yard is a flight of steps (width of tread 2.5 ft.) leading to the roof of the Masjid. The main entrance to the court-yard is built at the north-eastern corner of the compound.

The Masjid is said to have been built by Raja Faqir Ullah, a descendant of the Jaral Rajputs. Later on, these Rajputs changed their caste suffix and began to style themselves as Mirzas.

The Radha Krishan Temple, Rajaouri. This temple is situated on a sandstone ridge, about 400 yards south of the bridge on the Selani Nala. The temple stands in the centre of a square walled compound which measures 2' 8" on each side. The temple proper consists of a sanctum (garbhagriha), measuring 9' 9" \times 9' 9", which is approached by a double flight of steps. The sanctum is surrounded by a circumambulation path (pradakshinâ-path). The temple with its conical Shikhara rises from the roof of the lower storey, and being perched on the summit of the rock, which is nearly 70 ft. high from the bed of the Nala, commands a very wide view of the valley. The entrance to the temple is in the centre of the western compound-wall, accessible by a steep flight of steps. On either side of the entrance is an arched niche containing a high pedestal topped by a conical coping stone.

The temple is said to have been built by Mian Hathu, the 'Shatruja' of Maharaja Gulab Singh, who took a prominent part in the conspiracy against the

life of Maharaja Ranbir Singh and for this crime spent the whole of his life as a state prisoner in the Gajpat Fort, near Ramban.

Rajauri Fort. The fort occupies a commanding position on the top of a high ridge, rising to the maximum height of about 1500 ft. from the bed of the Salani Nala. The ridge on which the fort stands is situated in the loop-like deep bend of the Nala which, emerging from the Dera Gali direction, describes a beautiful parabolic curve by taking a sharp turn towards the east. The town of Rajauri is situated on the opposite bank of the Nala and extends along its course on an eminence. Being thus situated, the fort overlooks the valley of the Nala on all sides, far and wide, and would have afforded dependable defence to the town and stood a guardian to the approaches from all directions. The basement portion and the towers of the fort are constructed of sandstone slabs while the rest of the fortifications and the inner buildings are all composed of bricks.

The main gate of the fort is placed obliquely in the eastern wall facing the south side. Inside the fort all along the surrounding walls on the four sides, there are series of double chambers. Each double-chamber consists of an outer chamber with arched entrance facing the courtyard, and leading by means of a number of steps down to the back-chamber situated at a low level. This back-chamber, in turn, is connected by means of another staircase with a subterranean chamber. The subterranean chambers

were so adjusted in the basement of the fortifications as to enable the defenders to fire from lower level on the advancing enemy. These chambers were provided with loop-holes for firing. They could also be used for storing ammunition. From the base of the central and other towers, series of staircases rose and took the defenders to the top of the ramparts. On the towers were to be seen emplacements for the big guns which were used in the defence of the fort when attacked by the enemy in force.

Except for the roofs which seems to have been dismantled deliberately in comparatively recent times, the rest of the fort appears in a well-preserved condition.

The Poonch Fort. It is built on the summit of a low hillock. As a matter of fact, the whole building comprising the so-called fort consists of structures belonging to three different periods. The southernmost portion is said to have been built in the middle of the 18th-cent. A. D. by Raja Rustam Khan in the style of the Mughal forts. It looks like a small citadel with crenellated stout walls strengthened by square towers at intervals. Most of this building is at present in a very bad condition, with some roofs dismantled, and others badly leaking. Before 1947 A. D., this portion was used for official purposes such as Treasury, Toshakhana etc.

Adjoining this fortress-like building, on the north side, is the structure of the Sikh period which must have been built after 1819 A. D., when the state was

conquered and annexed to his kingdom by Maharaja Ranjit Singh. This structure bears the stamp of the Sikh architecture as evident from the form and decoration of the arches, niches and the ornate pillars. Within the precincts of this building, there is a small Hindu temple belonging to the period of Raja Dhian Singh. This portion was built by Raja Dhian Singh and since then it was used for residential purposes from his time down to the time of Raja Moti Singh. This building is also in equally bad condition, being overgrown with wild weeds and littered with debris. Its most interesting features are the finely-decorated ceilings, balconies and the fluted columns of the verandah etc.

Adjoining the second building of the Sikh period described above, is the third edifice ascribed to Raja Moti Singh. This is four-storied, and is constructed in the modern British style, consisting of big colonnaded verandahs, spacious halls and series of chambers. The ceilings and the walls of the chambers and halls are beautifully-decorated with French wall-paper, attesting to the popular western taste.

It is noteworthy that the large rectangular area to the north of the hillock on which the fort-like building stands, has been converted into a big garden on the model of Shalimar garden of Srinagar, with the provision of a water-channel brought down from higher level from the north-west side. There are at places contrivances for artificial water-falls and lamps for night illuminations.

Masjid Ditu Wazirni, Poonch. This Masjid is built inside a rectangular compound (62'x37 to 42 ft.)

with its longer sides stretching in east-westerly direction. The Masjid proper at the western end of the compound measures externally 37'x16' ft., and is preceded by a verandah with three arched openings in its eastern wall. The verandah is linked with the Masjid by means of an arched opening on either side of which there is a window. The western wall of the Masjid proper has in its centre the usual vaulted Mihrab-projection, facing the Qaaba towards which the Muslims turn in their prayers.

In front of the verandah, just described, is the walled open courtyard, measuring internally 33'x27' ft. Near the north-eastern corner of the courtyard is a sort of portico (10x8 ft.) projecting from the main wall of the compound which gave admission into the open yard. The main entrance to the walled compound of the Masjid is in the northern wall of this portico. Adjoining the portico is built, in the north-eastern corner of the courtyard, a bath-room consisting of two chambers, of which the northern chamber served the purpose of Hamam for heating water for ablutions. From this Hamam the earthenware pipes containing hot water were connected with a subterranean rectangular chamber where hot water was stored. Above this subterranean chamber was a roofed verandah which was kept hot by the water stored in the underground chamber. This verandah could afford shelter to the congregation on a wintry day. In the opposite corner of the courtyard is another small room (5'x7') which might have been used for keeping some articles belonging to the Masjid. In

the portion of the compound wall between this room and the wall of the verandah are provided 42 pigeon-hole type pockets in which the Namaziz kept their shoes when performing prayers.

The ceiling of the Masjid proper bears plaster-work floral and geometric decoration. Over the roof of the Masjid rise three fluted domes, of which the central one is the largest. To judge from the iron bars sticking out from domes, it is clear that originally they were surmounted by finials. At each corner of the rectangle forming the Masjid proper rises a small 8-ft. high octagonal Minar.

This Masjid is said to have been built by Ditu Wazirni, who was a prominent figure in the seraglio of Raja Baldev Singh. She was given the title of Wazirni because she was the sole administrator of the affairs of the Zenana Mahal of the Raja. She is said to have been broad-minded as, though a Muslim, she also contributed to the funds for the construction of Hindu temples.

Before 1947, this Masjid was used for housing the Islamia High School, but after Partition, it is being used as Teachers' Training School.

Jama Masjid, Nizam Din at Poonch. The walled compound in which this Masjid is situated measures externally 60 ft. long from east to west and 42 to 44.5 ft. broad in the other direction. The eastern half of this compound is an open courtyard measuring 39" 6" internally. At the eastern end of the courtyard, along its whole length, is a 5-ft-broad covered passage supported on a row of six square

pillars and five pilasters on the opposite side. At its north-eastern corner is a covered entrance to the compound which projects about 5' or so east-ward from the alignment of the compound wall. At the corresponding corner on the opposite side is a large rectangular chamber (13'x8') which also projects 13 ft. beyond the alignment of the southern compound wall. Adjoining this chamber at its southern end is a well lying in a walled enclosure.

In the western half of the compound stands the Masjid proper preceded by a verandah. The wall separating the courtyard and the verandah has arched openings which provide access into the verandah or the cloister and from there into the Masjid proper. The five arches carry an architrave which is most ornate and profusely decorated with floral and geometric designs. Right above the central arch is a Persian inscription engraved on a marble slab, recording the date and purpose of erecting the Masjid. It informs that a devout wealthy citizen, named Nizam Din, built this Masjid in the year 1291 Hijri. corresponding to 1872 A. D., to earn religious merit for his parents. Over the architrave above the central arch rises a triple dome, consisting of one central, which is larger, and two smaller side domes. In front of the triple dome is an arc-like projection of the roof bearing the sacred Qalima in Arabic characters. The three domes on the central arch are flanked by two dwarf minarets.

Adjoining the roofed verandah is the Masjid proper surmounted by a single large dome, without the

flanking two smaller domes. This is an unusual feature of this mosque, as generally every mosque carries three domes. At the corner points of the roof of the Masjid stand four dwarf minars. As usual in the centre of the western wall, is a deep Mihrab niche pointing to Qaaba towards which the faithful face while performing prayers.

Allah Pir, Poonch. About two furlongs north-west of the Masjid of Ditu Wazirni, described above, is a group of Muslim monuments belonging to the pre-Sikh period of the 18th-cent. A. D. It comprises a Masjid, two tombs and one ruined chamber. The whole group of these monuments is surrounded by a graveyard of the same period.

Besides the Muslim monuments described above, there are two noteworthy Hindu temples inside the town of Poonch. One of them, a Shiva temple ascribed to one Mian Gulab Singh, is a shikhara-type shrine, the spire of which rises from the roof of a cubical building approached by a covered passage having a number of arched openings. The second temple is also of the shikhara type rising from the roof of an arcaded terrace. This is also a Shiva temple, said to have been built by one Kanhaiya Lal.

Shri Vidya Rattan, who surveyed the area in the neighbourhood of the fort described above, came across two sculptures, built in the wall of the small temple which is more than a hundred years old. The two sculptures show a niche-like recess flanked by pillars supporting a trefoil arch, which is a character-

istic of the Kashmiri art. One of the sculptures shows a seated figure in the centre of the niche while the second shows two figures, probably Shiva and Parvati.

To the south of the place where the above sculptures were found, there is a Baoli (stepped well) called Khakha Nawin. This Baoli is constructed of well-dressed huge stone blocks, and round about it are scattered a large number of similar loose blocks. Some of these blocks bear sculpture similar to the two described above. But they are so defaced that it is difficult to make out head or tail of the subject. In the name of the Paoli, viz., Khakha-Nawin is probably preserved the name of the Khakha (Sk. Khasa) clan which is so often referred to in the Rajatarangini as inhabiting this area. It is interesting to note that the Lohrime Valley in which the famous fort of Lohara-Kotta was situated is not far away from Poonch town. In this area there is a wealth of ancient relics, and for this reason it will be worth while to carry out intensive as well as extensive survey of this locality.

Fort-Cum-Serai, Naushera. This is built on the bank of the Rajaure Tawi stream on a plateau which slopes down from north to south. At present, the fortification walls and the internal buildings are in an extremely dilapidated condition. The only building of consequence which can boast to be comparatively in good condition is the rectangular Serai with rows of cells on three sides.

The plan of the fort is approximately quadran-

gular, with its southern wall very much elongated and extending far beyond the alignment of the fort, and terminating in a watch tower at the far eastern end. The area occupied by the fort could be, on rough estimate, about 1.5 acres. At the three corners of the fort, viz., north-eastern, north-western and south-western, there is one tower at each point. Besides there are two more towers, almost opposite each other in the centre of the northern and southern fortification walls.

About one and a half furlongs from the southern fortification wall is the Jameer Nala which runs almost parallel to the wall. The open space between the two is a sloping strip of land. In the northern half of the fort are three buildings: Treasury, Police Station and a Gun-Powder Magazine (Bârood-Khâna). The former two buildings are of the time of Maharaja Gulab Singh, whereas the third, being coeval with the fort, is older than the other two in date.

In the southern half of the fort is located the Serai which is rectangular in plan and has an entrance in the centre of each of the four walls.

The main gateway to the fort is an interesting feature of the entire building. The facade is rectangular, pierced with an arched opening, the lower part of which is fitted with rectangular door frame. Along the margin of the facade are oblong-shaped deep niches forming a sort of frame round the arched doorway. A miniature temple-like structure with a domed roof (seen obstructing part of the gateway) is a later erection, probably of the time of Maharaja Gulab Singh.

Opposite the main gateway just described, and across the narrow road (about 10 ft. wide), is a rectangular Masjid contemporary with the fort. On the flat roof of the Masjid proper rise three pairs of domes. The largest dome is the western one of the central pair. At the base of this dome are semi-circular projections. This dome is the tallest and the most ornate of all. At the south-western corner of the rectangle enclosing the Masjid, is a staircase leading to the top of the roof.

Chingas Serai. About half-way between Rajauri and Naushehra lies the site of Chingas which commands a most magnificent view of the Pir Panjal Range. Here is located a most notable Mughal Serai known as the Chingas Serai, which is remarkable on account of its extraordinary plan, new architectural features and excellent preservation.

It is situated on the bank of the Selani Nala which after engirdling the site of Rajauri, flows below Chingas lying at a distance of some 14 miles down below the former town. This place is famous because it was here that Emperor Jahangir, on his way back to Agra in A. D. 1621, breathed his last. Inside this Serai stands his grave in which his entrails were entombed while the rest of the body was buried at Lahore over which a beautiful mausoleum was erected by his queen, Noor Jahan at Shah Dara. The Chingas Serai is the best of the existing Serais built by the Mughals on this part of the route (Gujarat to Shopian).

The Serai proper is almost square in plan surrounded by series of double-chambers with arched doorways. The total number of these double-chambers

is 44, standing to a uniform height of 10.5 ft. above the ground level. The arched opening giving access to the outer chambers is 8 ft. high, while the inner arch linking the outer and the inner chambers is 7 ft. high. The double-chamber, comprising the inner and the outer cells, measures internally 19x10 ft., except the four chambers on either side of the gate in the southern enclosure wall, which are larger in size. The main gateway to the Serai is built in the centre of the western encloser wall, which is provided with two flanking staircases for landing in courtyard of the inn. There are two other gateways, one in each of the eastern and southern walls. The former was probably used for the approach road to the Selani Nala. The latter gateway opened into the walled enclosure, which is all vacant, save for a small raised platform in the centre. At the north end of this open space, jutting against the north enclosure wall, are several single chambers. It is presumed that the chambers flanking the southern gateway were meant for accommodating the Emperor's harem, and in that case the adjoining walled-enclosure might have served the purpose of a secluded, private place for free movement of the ladies. Perhaps the raised platform was used for the seat of the Queens and their Wazirnis. Opposite the southern gateway, almost in the centre of the compound, is a mosque of later date lying in a straight line with the grave of Jahangir.

Running externally all along the western enclosure wall of the Serai is a 20 ft. broad passage with a gate at each of the terminii. The gateway at the southern terminus was for entering, and the one at the northern

terminus for quitting the Serai for the forward journey to Kashmir. On the eastern and western flanks of this passage are arched double-chambers, similar to those inside the Serai, described above. These were probably used for the stay of the subordinate staff. The cubicle body of the gateways in the respective enclosure walls projected several feet above the top-line of the chambers.

Mastgarh Masjid, Jammu. The Masjid proper is a rectangular building measuring 70 ft. × 28 ft. externally and 63 ft. 4 in. × 21 ft. 4 in. internally, respectively. Its front wall is pierced by three evenly-spaced recessed arches, the central one larger (17 ft. high and 10 ft. wide) than the side ones which measured 14 ft. high and 7 ft. 6 in. wide each. The internal space of the mosque is divided into three ways by mean of arched openings. Each way has a domed roof; the one on the central bay covers larger area and is more prominent than the lateral domes. Each dome was at one time surmounted by a metal finial, but the finials are now all missing and only their supports, viz., the iron bars project from the top of each dome

Traditionally this mosque is supposed to have been erected in the time of Raja Ranjit Dev, (A. D. 1735-1781), and on this account should be about two hundred years old, one of the oldest monuments of Jammu.

The Old Palace at Reasi and its Frescoes. Only a couple of years ago, not much was known of the art of wall-paintings of the Jammu school. For the first time in October, 1961 some specimens of it were discovered by Shri V. Rattan Khajuria at Purmandal

on the walls of the Pilgrims' Quarters, locally called Havelis, and also on the outer walls on the main Shiva Temple. Subsequently in June, 1962, while touring over the area in search of sculptures and miniature paintings, he came across a marvellous group of frescoes on the walls of the old place at Reasi. Reasi is a town representing the Tehsil Headquarters in the district of Udhampur, on the left bank of the river Chenab about 46 miles north-west of Jammu and the same distance due east of Udhampur. Up to the first quarter of the 18th century A. D., before the time of Ranjit Dev (A. D. 1735-81), Reasi was a small independent principality ruled by Seal Rajputs covering an area of 5000 sq. miles. It was bounded on the north by Salal village, on the south by Akhnoor Tehsil, on the east by Kirmchi and Udhampur and on the west by Poni Bharakh. In the middle of the 18th century A. D., it was conquered and ceded into Jammu territory by Maharaja Ranjit Dev. Since then it has lost its independent character as well as political importance.

The subject matter of these paintings is partly religious and partly decorative. Shiva, Ganesha, Rama and Hanumana are the favourite themes. There are the scenes of the Darbar of a Raja, probably of Maharaja Gulab Singh. Some of the religious paintings are real masterpieces. These include the Sun-God, riding a chariot drawn by seven horses, and a four-armed goddess riding a peacock, Shiva and Parvati etc.

The old palace in which the frescoes have been found lies about half a mile north of the prominent

fortrees adjoining the present town in north-east direction.

The interior of the palace is accessible through an entrance on the southern facade. Broadly speaking, it is divisible into two parts, viz., the Male quarters, and the Female quarters. The set of apartments on the right-hand side of the entrance constitutes the Male quarters while those on the left hand side were intended for the ruling family.

Bhim Garh Fort, Reasi. The Bhimgarh fort situated at Reasi adjoining the town on the south side is a monument, the foundation of which goes back to the time when Seal Rajputs were in possession of this petty state before the time of Maharaja Ranjit Dev. In the time of Maharaja Gulab Singh, the height of the face was raised some eight feet and now back-limits were constructed to set the new alternations. Later on, Main Bhup Singh, the grandson of Mian Mota, revolted against Gulab Singh. The fort was besieged by Zorawar Singh and taken by assault. In the time of Maharaja Hari Singh, under orders of Mr. Wackfield, the Prime Minister, a large number of buildings standing inside and outside the ramparts, and forming adjonments to the fort, were dismantled. The fort is now in a dilapidated condition and deseted.

Bahu Fort, Jammu. Traditionally, the fort is said to have been built by Raja Bahu Lochan, one of the sons of Raja Vaynsavasa. It was he who founded the Bahu town of Jamboo (Jammu) on the opposite bank of the river Tawi. The present fort, however, cannot evidently be the work of that regal king, if

ever he built a fort at this site. It appears that, the present fort must have come into existence when due to some family dispute, this Dogra State was divided into two parts, viz, the Bahu state and the Jamboo State, with the river Tawi forming the dividing line between the two states. This partition happened in the time of Raja Samail Dev. Nevertheless, it was Maharaja Gulab Singh who carried on extensive repairs to it and made it an almost impregnable stronghold and built in the temple of Kali, the family deity of the Jamwal Rajputs.

Mural Painting in India has a very old tradition. There are references to Fresco painting in yore. In reality, the only surface known to Indians for painting in the past was the walls of the places and the temple. In Utter Ram Charit, Ram examines his gallery and is reminded of certain episodes of his own life. Bhiti Chitra (wall-painting) was considered more permanent than that made on cloth or leaves. Frescoes of Ajanta are famous all over the world. Although extreme climate and continuous exposure were responsible for irreparable damage, but still certain pieces, that have escaped damage, provide ample proof of the achievements by painters of India. There are numerous old pieces in the country where wall-painting still exists to show the traditional art that existed before the paper came into vogue, and it did continue even after the introduction of paper in India. Temples, Palaces, Dharamshalas, and some private buildings were decorated with suitable themes to satisfy the taste of the owner. Ram Nagar Palace was deprived of remarkable pieces of Pahari Art, although,

PART TWO

fortunately, paintings on walls have been saved for view to this day. This Palace was originally built by Raja Suchet Singh which was later occupied by Raja Ram Singh, who being a man of taste, got walls of his Palace painted with copies of Kangra and Jammu Kalam. Unluckily in the hall where justice is dispensed to all and sundry, no proper attention was paid to preserve this rich heritage.

APPENDIX

CONTEMPORARY ARTISTS

Sansar Chand. By early twentieth century realistic taste of the West was firmly established in India. The cheap prints and photography changed the whole vision. This domination was so much complete that even the intelligentia began to ridicule the traditional art.

It was almost at this period of frustration in Indian art that the author of this thesis was taken to Jagat Ram for introduction. His father had noticed the aptitude in his son and wanted the seed to sprout. Old system was a long journey. The teacher was willing to help, but the methods were irregular and unsystematic. However, the youngman continued his visits along with his school studies. It was his first initiation into Pahari art, which was soon to go down the horizon. Unaided and untutored, the practice continued. It did give him some proficiency in the handling of the brush and the application of colour. In the meanwhile, monetary difficulties and repeated failures in his studies compelled the youngman to abandon College life. Two things could not go hand in hand. On the other hand, the teacher too had expired but the practice continued with determined will. Determination alone could not solve the growing needs of the family. His father wanted a helping hand immediately. But the search for employment proved ineffective. As the fight could not go on effectively in the absence of a degree or a diploma, the only solace for the disconcerted soul was in the practice of art. A

APPENDIX

relative, who had been seeing frustration of this young-man, recommended him to see the Director of Industries. This Director who appreciated the aspiration of the boy promised help. He wanted to train him for a scholarship, for getting further training abroad.

Continuous study and voracious reading without confining to any subject continued in the meanwhile. The arrangement for training in Jammu and Srinagar Technical Institutes was a make-shift arrangement, i.e. depending on personal study and practice. But where was the atmosphere? There was no hope of correction or lead from any quarter. Anyhow the practice in the school of experience was carried on intermittently, alternated by house-hold duties. It was destined for him to go with a limited vision of a small city where inspiration soon dries up like a seasonal nalla which is temporarily flooded. It was a solitary path. For him vision could be widened only through books and illustrations that fell into his hands.

But there was no particular pattern in view. Only occasional visits to the Exhibition in Lahore did sow seed of inspiration, but that too was sparingly available. The consciousness grew into a sapling but it could not shoot out its limbs in the absence of favourable air and light. Originally, he had some practice in brush outline which proved useful for his personal style; he was influenced by Bengal school of art originated by Abhinindra Nath Tagore. Style after style was practised with no concrete shape or success. He is of the opinion that creative imagination and the technical skill make the true work of art. He is often put a

pertinent question. "What is your specialization?" His answer is quite simple. "Mine is a village shop, where all sorts of commodities of everyday life are sold. The scale is small, quantity limited and wares range from eatables to a few sheets of cloth, from rustic medical aids to toilet articles." Later, he had one mission in life, which was to rehabilitate art in the land wherefrom it had been uprooted: to carry light to the next torch-bearer. Incessant and regular practice was the only prescription he has for those who have no immediate help or encouragement.

He hopes the coming generation will testify to his mission with their conduct instead of his own confusions. He believes that the best men are moulded out of faults, and for the most, become much the better for being a little bad. The study of philosophy has often been reflected in his productions. He has mostly painted allegorical pieces. His colour, liked by some people, is still a problem with him. He quotes an art critic: 'Colour is the child of art, but it is also the master's master'. It cannot be scientifically controlled by him like drawing. For him, modern art of painting looks like a phenomenal growth. An ordinary student of art would despairingly call it an evolutionary phase, still in conflict, still in chaos making efforts to stand. He himself would simply say that it is too early to form an opinion about its stability and life. But life, as we experience it to-day in this age of speed, is not in search of rest. Life is not in inertia; it is in motion, it cannot wait or stand. It is an everchanging thing. But we cannot do away with our experience of visual world. It is

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a natural instinct, a natural predilection for subjects that come in our way. Our dreams, however strange and awful, are still linked with our experience.

Abstraction is in the test-tube, results of which have not reached nor shall ever reach a confirmed stage. On the other hand, everybody is convinced that art cannot stand the test of time by showing mirror to nature. Art never means nature; it is something of a reaction to nature. To quote F. Rutter, it is not what a thing is, but the way in which it is done that makes it a work of art. Accuracy is an intellectual quality and art is an affair of the emotions. As for the author, his path is midway between the two. The ultra-modernist bases his art on shapes and colour-effects, an intellectual approach which is devoid of feeling. Actually art is emotional and intellectual both. Some modernists offer puzzles and distortions to solve, and create mysteries for their audience. And there are people who take pleasure in solving riddles. But for some this has a limited appeal, for art is a bridge through which the artist crosses to his addressee.

The author is known outside Jammu also not only as a painter of the traditional style, but as an art critic. His paintings have won recognition from the art critics, and the common man also sees a familiar theme in them. He has been an Art teacher in the Technical Institute and was the first Curator of Dogra Art Gallery, Jammu.

Pt. Hem Raj. Pt. Hem Raj, oldest of the younger lot, is a seasoned drawing-master, who has the experience to understand without himself dipping

his finger in colour. He had frustrations with colour. It is a great pity that he has assumed a defeatist attitude in art. He is well-informed and some of his compositions are admirable.

Chandu Lal, who has the rhythmic beat of music in his brain feels confused with modern art and its trends. He has a very keen eye for beauty in nature and he represents the same with fidelity. But what next? There is the smoke and dust of modern speed, which has made it impossible for him to see beyond. It is hoped he will some day try to look from an elevation and see across the temporary haze that covers his visibility. His colours are attractive and impressions more vivid. His tenacity for academic style is well-known.

Devi Dass has passed over to commercial art. He is a promising figure-artist. The dearth of education is a dearth of knowledge, and is a major handicap with some very shrewd artists. His monetary difficulties have tended to divert him to commercial art. He has no mood for landscape painting. He has a progressive outlook but cannot tolerate modern trends in art. He has returned from Bombay where he had gone in search of better prospects. His grasp over his details has matured, the choice of themes has become happy, and he does not shy away now from the modern art, although figure-art is his first preference.

Hari Ram an Art-master in the Training College, seems confused at the cross roads of the classical and the contemporary art. He has a preponderance of ideas but

needs greater technical and emotional skill to have full control over them.

Dev Raj Suri from the very beginning has confused commercial art with fine art. Lately, he has started going to nature. Only intensive study will make it profitable to participate in the Art Exhibitions.

Narsingdev Singh is the latest entrant in the arena. Being gifted with the art of writing poetry as well as prose, he has shown promise in fine art too. It was just a chance for this artist to come across the author who encouraged him to paint. The versatile talent flowered soon after and showed favourable indications. He is a state employee and gets very little time for his multifarious pursuits. But whenever he works, it is always with a sincere will and purpose. Painting may not become his career, but his hand is equally apt for fine art. He has tried on contemporary art and it is hoped he will succeed in this art too.

Vidya Rattan. Experimentalism of a really sinceremodernist is a search after truth which no unbiased opinion can dismiss as an acrobatic debut. There is always need for healthy art. Artist has some function although art itself is something beyond its functional object. Mannerism is a lowlier course, which famishes originality. It is in this context, therefore, that the work of Vidya Rattan is to be viewed.

Vidya Rattan is an inspired youngman who aspires to and possesses vision. He has this principle in view that it is better to try to go forward a step at the risk of making mistakes than to stay dully where one is, for the surety of being right. Right can never come to

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those who never risk. Vidya has the urge to work, and he works without waiting for correction which he gets by chance. His social life gives him chances for exchange of views. Art now cannot be learnt by sitting in the attic window. Art, as a social product, must originate from society by imbibing what reaction it has on his self. There are his other associates who are enamoured of nature and they do possess some skill for expression. But their copying does not appeal to him. He reads a lot and this habit makes him more conscious of the world around him. He knows that the modern era which is radioactive and wherein the latest inventions have reduced the distance of man to man to the minimum, nobody can remain immune from the influences that are pouring in day by day. The art of photography is making a marvellous success. Cinematography has turned into a great art itself, and is creating wonders. To be content with aping nature would be simply ridiculous. It is a great achievement to do things with naked hands, i. e., without any mechanical means. But we have to judge the effects more than the means applied. Our approach to art is phsyicic, not physical. For the physical, the scientific inventions will cope with it. It is the duty of artists to educate the public opinion by degrees. Art cannot exist without appreciation, although art is never made for masses. But artist expects of eyes to stay inquiringly, and be interested. And for this purpose he invents devices to take them (eyes) round the picture. He does not want that eyes should simply pass over casually. But his own efficiency lies in arresting the passing eye politely. Vidya Rattan reads a lot. Vidya Rattan is courageous and goes on

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vivaciously. He is only more studious than practical. He needs sphere and fresh air to breathe and needs patience and a right sort of guidance. He has taken part in the Exhibitions held in our state and outside and caught the eye of the connoisseurs. At present, he is the Curator of Dogra Art Gallery.

Om Prakash. Vidya Rattan is being followed up by Om Parkash, who is also a find of the author. Om Parkash is also imbued with an untiring habit of practising. But employed as he is in the Regional Research Laboratory, he is often handicapped when he is on the hunt. But difficulties are usual for every promising young man. However his meagre means and however inadequately equipped, he still struggles on; for there is no royal road to success. One must see inconveniences, when one is on the way. He has learnt plant-drawing, and is employed for illustration of books on Botony.

He has also taken part in the various Art Exhibitions inside the state organised by the Cultural Academy, but colour is his main problem. If he could control it, and use the right colour at the right spot he will be able to express his ideas in a really artistic manner.

In addition, there are some promising young painters such as Surendra Malhotra, Vishwakirti Gupta, Uma Trehan, Sarita Gupta, Narendra and Javeda Qazi who are trying their hand in landscape painting. They can improve with hard-work and patient 'imitation of nature.'

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